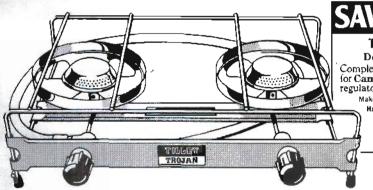


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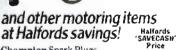
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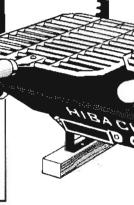
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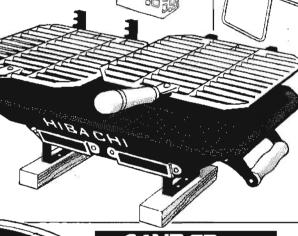
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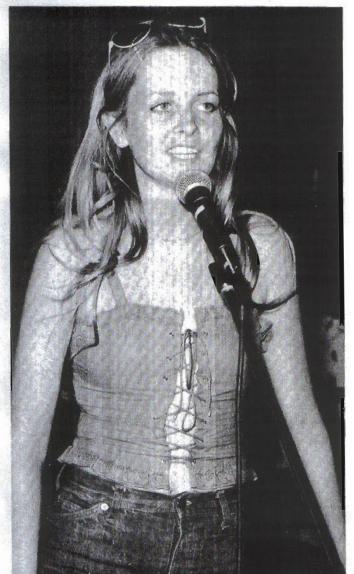






TWIGGY, DENNIS WATERMAN AND CILLA BLACK PICK THEIR ALL-TIME FAVOURITE DISCS

These days it seems as if everybody wants to be a rock 'n' roll star. But only a few can make the dream come true. For Twiggy, it was her sensational success as a model that made a singing career possible. For actor Dennis Waterman, it was the fame he gained as the tough Detective-Sergeant Carter in The Sweeney. Yet they both have a tremendous feeling for music. We asked each of them to name their all-time Top Ten and we tried to get Cilla Black to do the same. But you can't stop Cilla when she gets going and her list of favourites turned out to be virtually a history of the best of pop from her 13 years in the music business. Rosie Horide and Godfrey Hamilton did the interviews.



wiggy's FACE and figure used to be her fortune. But these days she's just as well known for her music — and she already has one hit single to her credit. But what sort of music does she play in those rare moments of relaxation? Her answers provide an interesting insight into the personality of this multi-talented fashion/music/film/stage personality.

"I love lyrics - they are the most important thing in any song to me. That is why it often takes me weeks to really get to know an album. I play it over and over again until I get every last ounce of meaning out of the lyrics. Naturally I have my favourites among songwriters: the main one is Joni Mitchell. She never ceases to amaze me with the quality and sheer depth of her writing, and she can express her songs so well herself. I'm keen on Tim Hardin for very much the same reason. And John Sebastian, whom I had the pleasure of meeting and singing with on television in America earlier this year.'

If this gives you the idea Twiggy's only interested in singer/songwriters, you'd be wrong. She likes groups too, including one rather unexpected favourite: "For sheer variety in their songs, I love Dr. Hook. They can make me laugh with numbers like Roland The Roadie And Gertrude The Groupie, make me cry with The Magic Soup Stone or rip me apart with the Ballad Of Lucy lordan, which I think is one of the

· classic songs of all time."

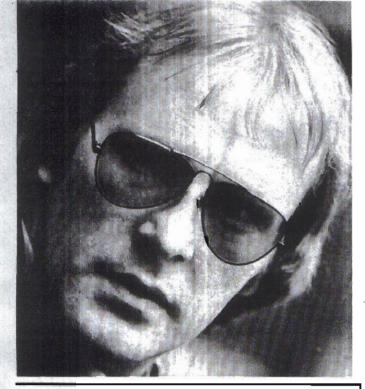
When it comes to admiring other performers, Twiggy admits her liking for country music and says: "I love Dolly Parton, who I saw in America. She was incredible. I met her after the show and she was so nice. She even waited for hours after the show was over, signing autographs and chatting with members of the audience. It created such a good, warm feeling."

Now for Twiggy's top ten favourite songs or album tracks. She confesses the choice was very hard but first of all plumps for two tracks from one album.

Please Come To Boston and Girl From Knoxville from the Dave Loggins Epic album Apprentice (In A Musical Workshop) Epic



Joni Matchell: "amazing"



80622- This isn't the famous writer from the Loggins and Messina partnership. He's Kenny, but this is Dave. He writes great songs and sings them so well too.

No Regrets by Tom Rush from Ladies Love Outlaws CBS 80282:- He's an American singer/songwriter who deserves to be better known here: I love this one of his songs, and lots of his other material too.

Blonde In The Bleachers by Joni Mitchell from For The Roses Asylum K53007:- I could have picked dozens of Joni's songs, but if I must have a favourite then this is it. Typical of her unique way with words and performance.

Ballad Of Lucy Jordan by Dr. Hook and the Medicine Show; released as a single and on their greatest hits album entitled also The Ballad Of Lucy Jordan CBS 80787:- Another difficult choice. But to me, as I said before, this is

4 Dolly Parton: incredible

Best Of Your Love by the Eagles from their On The Border album, Asylum K 43005, also available on the Eagles Greatest Hits Asylum K 53017:- I had to include the Eagles track in my top ten and here's one of their gentlest and most haunting songs.

Stars by Janis Ian from the album of the same name, CBS 80224: The only American lady in my selection (although that's purely coincidental I assure you) and a much underrated one. This song is all about Janis and her life. I find it very moving.

Yesterday by The Beatles from Help!, PCS 3071:- what can I tell you about this song that you don't know already? I had to have one Lennon-McCartney song and what more beautiful one could I have chosen? An all-time classic. The Lonesome Death Of Hattie Carrol from Bob Dylan's Times They Are A-Changin' album, CBS 62251:- Another great artist I couldn't leave out, and one of his earlier songs which I still love to hear over and over again.

Uptown. Uptempo Woman by Randy Edelman: released as a single and also on his Farewell Fairbanks album, BT 494:-Randy's only come to prominence fairly recently, but I really like the way he writes and this is his best song to date. Very cleverly written and well sung.

And that's all. I could easily have chosen another ten — but if ten songs can encapsulate one person's music, then this is as close as I'll ever get to putting my taste into words for you.

CTORS WHO play tough TV cops aren't the first people who'd normally spring to mind when you're thinking about music. But The Sweeney's Dennis Waterman is an exception. For apart from his highly successful acting career, he's recently embarked on a parallel musical one. It's already taken him on a short concert tour and he's had an album and a single out.

So music is a little more to him than a hobby. And he confesses that his personal taste is reflected in the songs he writes or chooses for himself:

"I've always wanted to perform a variety of songs ranging from rock and roll to ballads, and that reflects what I play at home. My sort of music doesn't exist: I have very wide tastes. In fact you could say I like the things everyone else likes ... I mean people like Dylan, Elton John, Paul McCartney, Rod Stewart.

"However I do take more notice of lyrics than a lot of people — I suspect that's because I'm used to taking notice of words, being an actor. It's easier to say what I don't like than what I do. I can't stand country and western music. I like some classical music, but I'm not mad about opera. I find no satisfaction in what you'd call 'teenybop' music. I didn't like the 'teddy boy' type of rock 'n' roll from the Fifties either, although rock 'n' roll has now come to mean a lot more than that.

"I suppose you could say what I like is adult pop. I'm not very knowledgeable about music but I do know that I like Joni Mitchell, The Beatles of course, Leo Sayer, Joan Armatrading ... with that variety it's so hard to choose my out-and-out favourites, because other things keep springing to mind, but as always I'll have a go!"

America from Simon and Garfunkel's Böökends album:- "I really like Simon and Garfunkel



Bob Dylan: 'really superb'

— especially their earlier stuff. And this song in particular seems to stick in my mind although I don't really know why.

Tangled Up In Blue from Bob Dylan's Blood On The Tracks album:- I could have picked hundreds of Dylan tracks. But although this is a fairly recent one it is really superb.

Helplessly Hoping from Crosby Stills And Nash — their first album, without Young. I love the whole album. But picking one track out I have to have this one. Mandolin Wind from Every Picture Tells A Story by Rod Stewart:- I had to include one of Rod's songs and this springs immediately to mind: I love the song and the way he performs it.

Fire And Rain by James Taylor:-With all the 'classic' artists it seems to be their earlier material that I like best and James Taylor's no exception.

Maybe I'm Amazed by Paul McCartney from his first solo album simply called McCartney: A great song even for him. It has a lot of power and dimension — a ballad with rock 'n' roll in there too. It's a shame that this was recently released as a single — although it was first recorded some years ago — because I was thinking of doing it myself!

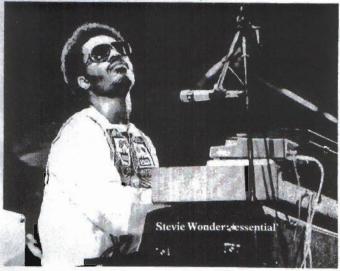
Ticking from Caribou by Elton

John: - This song has an amazing

story about a guy in New York who goes crazy and eventually gets shot by the cops. I don't know if it's true, but it's very moving. If You Leave Me Now by Chicago:- Although I prefer singing hard rock myself, I do like ballads and I have written some myself — but none as good as this. The Height Below by John Williams:- This is purely instrumental album of modern classical music which I really like, Sunday tends to be our music day

at home. I often put a record on after The Big Match has finished. Blue by Joni Mitchell:- Here again, it's got to be the whole album. How can I single one song out? It's my favourite album of hers and I could hear it over and over again.

As I said, there are so many others I'd like to have. I even like The Stranglers' latest single, although on the whole new wave snuff's not for me! I don't mind a bit of anarchy but they go too far ... and you see I don't like heavy music very much, though I do have some ELP. Well, that does give you some idea of 'my kind of music' if such a thing exists. And you'd also get an idea of it by listening to my album and the one that's coming out in September. But I couldn't really pick one of my own songs, could I?



HIS IS so difficult, because I change my taste every time I try to list my favourite records. You tend to pick a record because you had a great time when it was first being played - I know that's the reason I tend to choose songs, anyway. I've included a couple of Beatles' songs, Paul's Yesterday is so fantastic, just as Strawberry Fields is fantastic, but I don't think I can do justice to Yesterday. I think maybe I can manage John Lennon's Imagine. I would also choose Little Richard's Girl Can't Help It because I never get tired of listening to that, and of course, Fais Domino's Blueberry Hill! These are the songs I really never, ever, tire of. Then I think I'd have to include Carole King's You're So Vain -oops- I mean Carly Simon's. I'd include it because my friend Vicki Brown does the harmony work at the end. Great record that.

Then I think I'd have to say anything at all by the ELO, but especially Rockaria which I think is quite funny. I don't know if they did it for a giggle — I mean it is a work of art, but it makes me laugh, too. Who's that lovely fella that I like? A Man Needs A Maid — Neil Young, that's right, that song from the Harvest album.

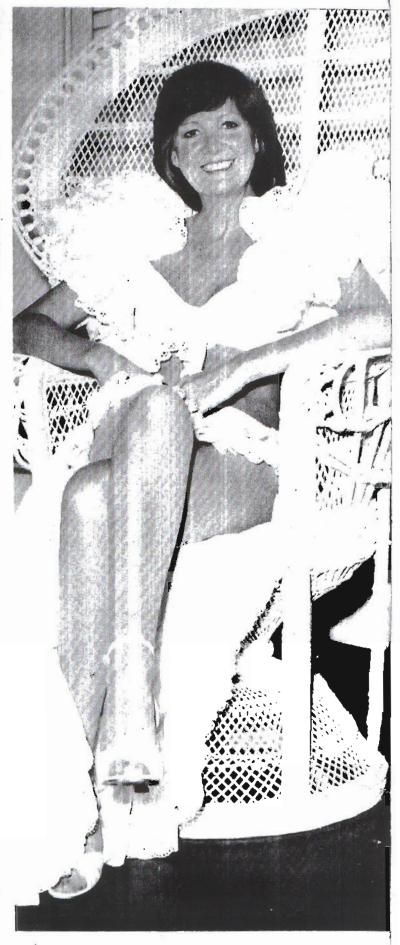
But going back, the Ronettes would definitely be in my selection. Woh, hoh, woh hoh yeah yeah ... that's it, Be My Baby! I was at a party once and little Ronnie Bennett was there, she just sat down and started singing — John Lennon was there too, he was singing along with her — and she was just fan-tas-tic. Ooh, did I mention LaVerne Baker? "I'm gonna sting you like a bee, an evil bumble bee." I love that song.

I think I'd settle for an Elton John number. Your Song was sent to me on a demo by Dick James Music, and I said, "Of course this is incredible, but who's the bloke

singing?" I phoned them and said "I'll do it, but I really think it should go out as it is." It was really bugging me. I thought, "This is sensational, why have they sent this to me when it's so incredible?" I mustn't do favours like that any more!

Another one's just come to mind that I'd have to include and that's Stevie Wonder. Jazz? No, I wouldn't choose any modern jazz because I think rock music is going in that direction anyway. But I must have Stevie Wonder, he's essential. The brass section were getting a bit big-bandy before Stevie Wonder ... the tones he gets from the saxes. The record I'd choose would have to be Superstition. Then I think Aretha Franklin, and St Louis Blues by ... oh, what's her name . . . Della Reese. The thing about people like Martha and the Vandellas and others from that era is that I was in the same business by then and was listening critically. In fact it's only in the last couple of years that I've been able to listen for pleasure. I was always listening for songs to do in the TV shows. You had to have songs that would suit the programme, which meant opening with a snappy number, then one of your own records, and so on. Now I play what I suppose you'd call "easy listening rock". Music by people like Melissa Manchester, If I had to settle for two or three all-time favourites, it would have to be rock 'n' roll. I'd have to choose Sansfaction Actually [think Mick Jagger has written some lovely songs. If you want to pinpoint my taste, you could say Stay With Me Baby by Lorraine Ellison, and Little Richard, and Superstition.

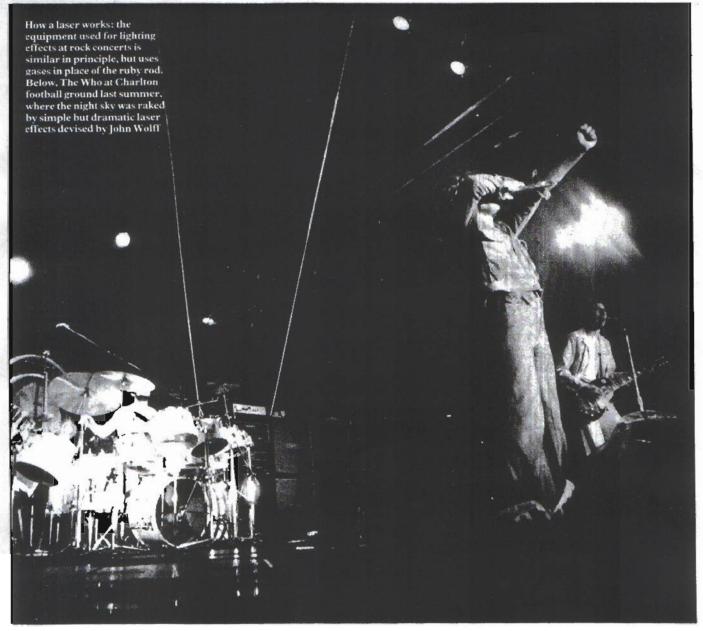
Oh, this is like doing a stage show, you can never please everyone. It's very difficult isn't it? Once I get going I never can stop.



Totally Ruby

Silvered

Energy reflected to and fro between end polished faces finally emerges as a pure infra-Red beam



Since The Who unveiled their dramatic laser light show at an open air concert at Charlton Athletic's football ground last year, rock musicians have been quick to take advantage of this new, space-age technology. Science correspondent Peter Fairley explains how the laser has developed since it was invented in 1960 — and how it is being used by soldiers, scientists, surgeons and even tailors

N THE SPRING of 1951, a young American professor named Charles Townes sat on a park bench in Washington and drew from his pocket an old envelope. In best inventors' manner, he quickly sketched a few diagrams and scribbled some equations.

In a matter of minutes, he had worked out a way of exciting molecules of ammonia gas so that they would give out intense energy for use in radar. He called his invention a maser.

Nine years later, Theodore Maiman, an equally young scientist working for Hughes Research Laboratories in California, used the Townes principle to excite the atoms of a ruby. He fired a flash at it from a xenon lamp. From the ruby, in return, came a needlesharp beam of deep red light. Maiman called his invention a laser.

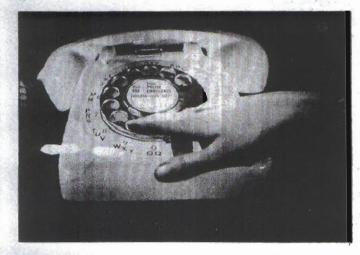
LASER is an acronym for Light Amplification by Stimulated Emission of Radiation. What it means is nurning ordinary light — which is a jumble of wavelengths and colours, radiating in all directions — into a single, intense wavelength and

then amplifying it to produce a highly-concentrated beam.

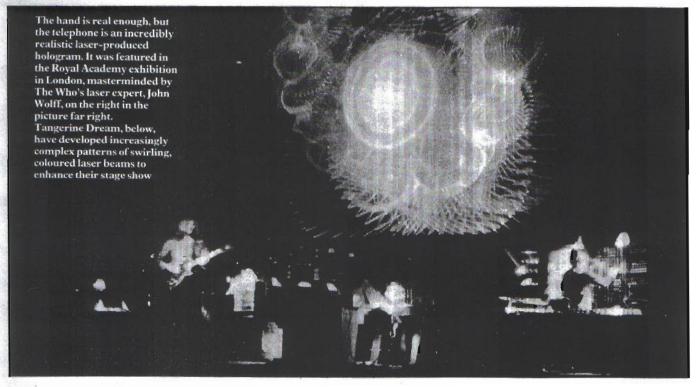
Such a beam, when focused on the Moon, will illuminate a patch only one mile wide — across a distance of 240,000 miles. Focused on a razor blade, the energy across a few inches is enough to burn through the steel in seconds.

You can excite crystals in a laser, or gases, or metals, such as gallium arsenide — it depends what you want to use the laser for. The ones featured in The Who gigs and the Royal Academy's Light Pantastic show were gas

EOR PER HOUR BANDESTIC







lasers using argon and krypton.

Novelist and former Secret Serviceman Ian Fleming established the laser as a dangerous device in *Thunderball* when he put James Bond at the mercy of one on an operating table. The science-fiction idea of a "death ray" has become fact in outer space, where satellite-borne lasers have recently been used to knock out — by burning — working parts of other satellites, in experiments. Lasers have also been developed for battlefield use for range-tinding, target illumination and guiding shells or air-

borne missiles to their enemy. But mostly the laser is a tool for

peace and good.

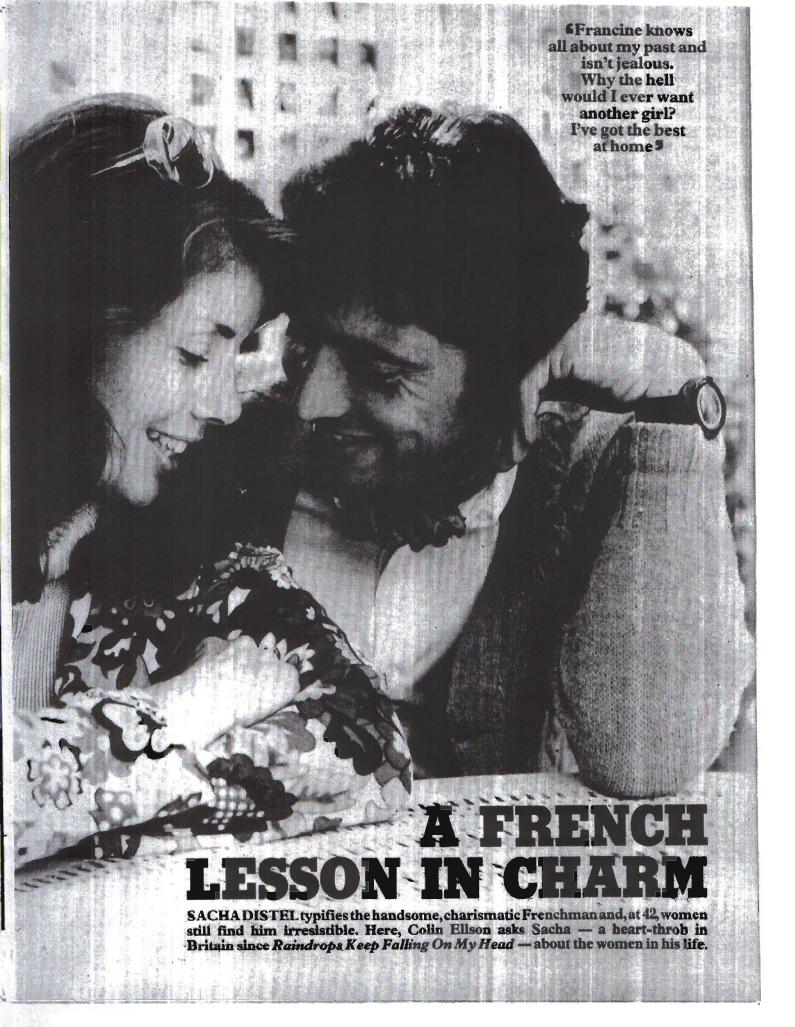
Lasers are being used to "read" information stored in computers; as distance-measuring devices for surveyors (knowing the speed at which light travels, it is possible to, work out the distance between you and an object, from the time taken by the light beam to get there and be reflected back); as sterilising instruments and as cutters for tailor's cloth (they do not leave frayed edges to the material). They are used as surgical tools (both for cutting away flesh

and for welding back displaced retinas of eyes) and in the preparation of 'cool-smoke' cigarettes. The tiny holes around the tops of some filters are burned out by laser beam, so that the edges of the holes do not turn inwards and affect the passage of air through the tobacco.

Laser beams aimed at the Moon, and reflected back by "cat's eyes" on the faces of instruments left behind by astronauts, now enable scientists to measure the distance between Earth and Moon, at any time, to an accuracy of three inches. Such

measurements may lead to a new way of predicting earthquakes, which may be triggered sometimes by the Moon's tidal pull. And lasers are now being studied as a means of space travel. The idea is to launch the spaceship, with a tankful of water, and then propel it by steam produced by the intense heat of a laser on Earth! It may sound fanciful — but who would have believed a death ray was really possible?

And now the amazing laser has reached the world of entertainment, who knows what spectacular thrills lie in wait for us?



s the London taxi pulled up at the first traffic-lights, several middle-aged ladies on a Silver Jubilee bus craned forward. A dolly bird in a sports car drew dangerously close to smile invitingly. And a party of schoolgirls waiting to cross the road blushed and giggled in unison.

Sacha Distel, elegant in polo neck sweater, slacks and black leather jacket, seemed unaware of the female hearts fluttering wildly around him. But then he's used to adulation — both on and off

stage.

It would be the same on the Champs Elysées, on the Via Veneto, or trucking up Fifth Avenue. Wherever he goes, women of all ages are drawn to Sacha Distel.

Juliette Greco fell head-overheels for him. Brigitte Bardot asked him to marry her. His admirers have included Tina Onassis, Annette Stroyberg and Carol

Lesley.

At 42, happily married for 14 years to Francine Breaud, Sacha is unable to explain his appeal. "I am too shy to be the lover type," he says. "And I would feel absolutely ridiculous doing the 'Ah, cheri' bit." Whether it's the eyes — lady journalists are still disputing whether they are hazel, green or creme de menthe — the engaging smile, the charming manners, or the ability to sing about love in six languages, Sacha has been turning the ladies on for 36 years.

Settling back in the taxi which is taking him across London to a radio interview — his British tour schedule is so tight you catch up with him where you can — Sacha remembers his first love. Claudine was six, he a few months

younger.

"We were classmates," he says, "and we would ask to be excused at the same time and then meet in the cloakroom.

"Claudine was very beautiful but, alas, for the only time in my life, I was unfaithful. I fell in love with an older woman. She was my French teacher, a lovely blonde of 19. I was very passionate and she, of course, was amused by this romantic little six-year-old. But one day she showed how she felt about me — she gave me a cigarette. I hated it and have never smoked since. So I suppose you could say that French teacher was one of the most important women in my life."

There have, he admits, been many. Each was treated as though, she were the only woman in the world. "That is important," says Sacha. "Like telling her you love her every day and phoning her



Tina Onassis, the heiress who was just one of Distel's many famous fans and admirers.



Sacha and Juliette Greco clicked instantly and became the talk of the Paris Left Bank.

when you are away. Sending her redroses, being polite."

At 14, Sacha bought his first guitar — and fell for his cousin's 26-year-old wife.

"Doesn't everybody?" he says.
"As it was, my cousin was stronger than me, so I concentrated on the guitar. When I went to college it was a way of attracting girls and I joined a jazz group."

It is questionable whether Sacha Distel's good looks and Gallic charm—he has been described as the natural successor to Maurice Chevalier—needed the guitar for support. Certainly not as far as Jacqueline, the drummer's sister, was concerned. Their romance lasted for two years and when Sacha left college to continue his career in music she uried to forget



Sarah Vaughan ... a platonic relationship but he was passionate about her singing.



Sex-kitten Brigitte Bardot acmally asked Sacha to marry her. And he refused!

his memory in a hasty marriage. Jacqueline's successor was Sarah Vaughan. "It was purely platonic, of course," says Sacha. "I

had never met her but I was passionate about her musicianship, her style and her singing."

Voted France's top jazz guitarist, pfaying alongside such artists as Stan Getz. Lionel Hampton and Dizzie Gillespie, Sacha Distel had the chance to meet Sarah Vaughan when he was invited to tour with her in 1956.

Rapidly establishing himself as singer-composer-musician following the success of *The Good Life*, which he wrote and sang, Sacha was appearing at the Olympia Theatre in Paris when he met the fascinating Juliette Greco.

The click which signalled the

beginning of their relationship reverberated through the Left Bank. But it couldn't compare with the explosion of publicity surrounding Sacha Distel's meeting with Brigitte Bardot in St. Tropez two years later.

She was every man's fantasy, the ultimate sex symbol.

Photographed together on the beach, at parties, at night clubs, for six months they were the gossip columnist's El Dorado. The break came when Brigitte proposed — and Sacha turned her down.

Eighteen years later, he has no regrets. "True, a holiday romance developed into something more scrious," he says, "but that wasn't my intention. Brigitte was really quite insistent about marriage, but I wasn't sure. She was the sort of person who watted you to be with her 24 hours a day, seven days a week, and there was no way I wanted to become Mr. Bardot."

After the long hot summer in St. Tropez came a period "just having fun" and then winter in Megève, the ski resort in the

French Alps.

"I went there for a holiday," says Sacha, "although I had never skied before. For two days I fell about. On the third I was picking myself up yet again, white with cold, when I saw an angel. She was Francine Breaud and being a French Olympic skier, she knew my instructor. He made the introductions and we joked about meeting later at a night club. It must have been love at first sight because we both turned up."

Sacha and Francine were married two years later and, unlike many romantic stars, he does not conceal the importance of the family life they share with their sons, 12-year-old Laurent and Julien, aged nine.

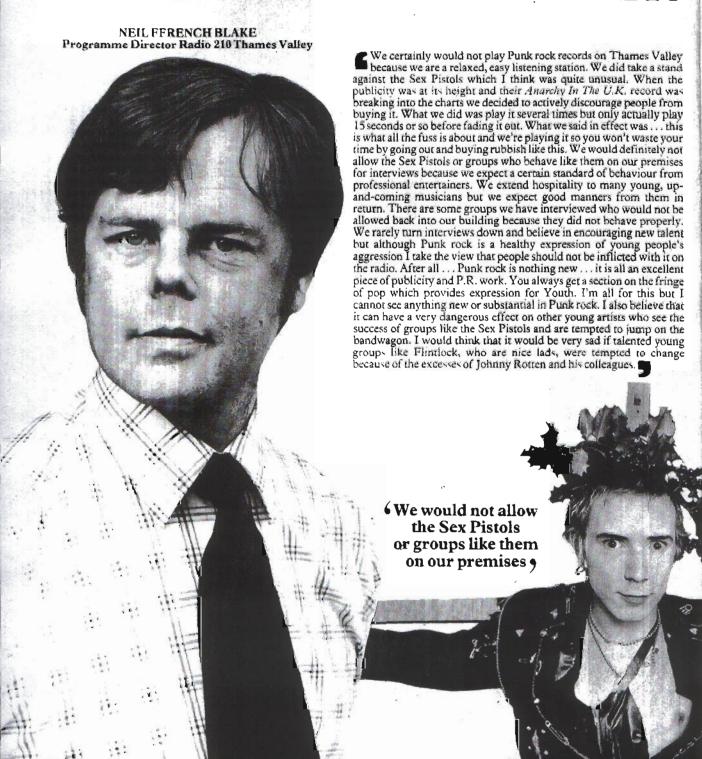
When I get home, we don't mention the swinging life. It's carpet slippers and all the things you do with your family.

"Francine knows all about my past life and isn't jealous at all. She has no cause to be. Why the hell would I ever want another girl? I've got the best at home."

But, l'amour being what it is,

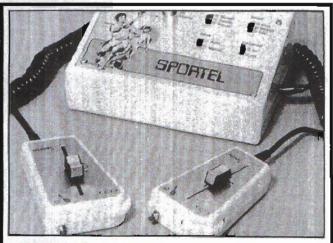
the girls can't help falling for him. When the taxi delivered him for his interview, the blonde just beat the brunette to grasp his hand and gaze into his eyes. One was the receptionist asking him to sign the visitors' book, the other the P.A. waiting to take him to the studio. Each was visibly smitten. Sacha Distel's smile had achieved what would cost most Englishmen dinner every night for a month, the best theatre tickets and van loads of roses. Never mind, chaps, the bounder can't play cricket like an Englishman.

PUNK ROCK: NEW DIRECTION OR A BLIND ALLEY?



NOT SINCE the Elvis pelvis disappeared under a middle-age spread has the pop world attracted so much national publicity as it has with the advent of Punk rock. But is the fuss justified? Is this phenomenon a "new wave" or just old-fashioned teenage aggression masquerading under a fancy title? The Sex Pistols have made £125,000 out of two record companies, EMI and A&M, because of their cancelled contracts. This is more money than many talented bands can amass after a string of hits. The Pistols have had only one minor chart success, with the aptly-titled Anarchy In The U.K. But now bands like the Clash, the Damned and the Stranglers are invading the charts...





YOUR CHANCE TO BE A TV SPORTS STAR

You can win one of five Sportel colour video games in this FREE Radio Guide competition.

JUBILEE YEAR is going to be a great year for sport. With a Sportel set you can enjoy three different and excising. TV video games — soccer, tennis and squash — in your own home. And we're giving away five of them as prizes.

One of the first TV games in colour, the Sportel plugs into the aerial socket of your colour TV (it also works in black and white if you don't have colour) to provide the green background for video termis, football and squash.

The simple controls comprise a console and two hand controls.

By setting the switches and dials on the console you can play any one of the three games (each one simulating the actual sport) and increase the speed of the bell from slow through medium to fast. It has a control that increases the ball's speed automatically after four hits; a game starter; and either automatic ball service or a facility for you to serve the ball via your hand control.

The hand control operates three functions: manual service, a thumb wheel control that moves the bat or players horizontally and a slader control which moves the but or players vertically.

Each time a point is scored, a low-pitched tone is heard and the score flashes on the screen. A two-toned repeated sound indicates the end of a game and the final score is shown on the screen until the game start button is pressed again. With a recommended retail price of over £60, we're offering over £60, we're offering over £300-worth of prizes to be shared by the five lucky winners an our simple. FREE competition.

All you have to do is answer the

quiz below. If you think the answer to question A is 1970, for example, just write "3" in the space on the coupon next to A and so on. When you've completed all the answer boxes, write your full name and address in the space provided and send your entry, to arrive not later than June 30, 1977, to "Sports", Radio Guide, PO Box 40, Kettering, Northants. The senders of the first five all-correct answers out of the postbag on July 1 will each receive a Sportel video game.

A Which year did England win the World Cup? Was it (1) 1962, (2) 1966, (3) 1970 B When was the first F.A. Cup Final played at Wembley? Was it (1) 1912, (2) 1920, (3) 1923. C Who was Wimbledon Mens Single Champion in 1976? (1) Jummy Connors, (2) Bjorn Borg, (3) Ilie Nastase D The first all-Australian women's singles at Wimbledon was between which two of these three players? (1) Margaret Court, (2) Karen Kranizcke, (3) Evonne Goolagong E Who is the present World Squash Rackets Champion? (1) Hashim Khan, (2) Jonah

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Barrington, (3) Geoff Hunt

N 1968, the Press of South Wales struck gold. True, Gareth Edwards' electrifying, mercurial brilliance still stirred hearts in the rugby-mad valleys of the Rhondda. But he had to share the headlines with a little girl from Pontardawe. At 18, Mary Hopkin suddenly became the Principality's hottest property.

Blonde and red-cheeked, she had sung her way from the working men's clubs around Swansea to eight consecutive appearances on *Opportunity Knocks*, had signed for The Beatles' Apple label — and toppled their *Hey Jude* from the Number One spot in the Top Ten with *Those Were The Days*. The little girl next door

was making good and Wales loved it. In 1970, Mary sang Britain's entry in the Eurovision Song Contest, coming second to Dana, with Knock, Knock, had her own television series, a summer season and was named Britain's topselling female soloist in a Record Mirror survey.

The following year the fairy story ended. Mary Hopkin retired.

Six years later, Mary smiles at the memory of those days. "They were not that wonderful, towards the end," she says, her voice rising and falling in the softest of Welsh accents. "The fact is, I got out because I wasn't allowed to be myself. I had to do what was wanted of me and I became very disillu-





Flashback to 1968: Mary Hopkin, with Paul McCartney at the piano, works out a new arrangement for one of her own songs

MARY'S NOT THE GIRL NEXT DOOR ANY MORE

Those were the days: the hectic, exciting, Swinging Sixties when a young girl from Pontardawe could suddenly find herself a star overnight. For Mary Hopkin, the combination of a pleasant voice and a charming song — plus a brilliant arrangement by Paul McCartney — meant success which was almost too much to handle. But as Colin Ellson discovered, Mary has come a long way since then

sioned with the way showbusiness was going."

At 27, Mary Hopkin is slimmer, her cheekbones more pronounced, than when she was hailed as The Queen of Pop and her portrait, by Royal photographer Cecil Beaton, was exhibited in the National Gallery. Wearing a green chenille jacket, knee-length floral skirt and long boots -"I could never be sophisticated" - she is more selfassured, greeting you in the restaurant without a trace of the blush which her public loved and she found immature. "I started to lose confidence because they wouldn't let me grow up," she says. 'Now I'm taking a course of lessons in self-awareness. It helps you to be more confident and to relax."

She relaxes, admits cautiously that her new single, I Want To Take You In My Arms, could be the start of a new career, and orders haddock and a glass of red wine. "At the moment," she says, "I am in the early stages of self-awareness. Eventually, I will think more carefully about what I eat and drink, according to the methods I'm being taught."

Three times a week, Mary drives — her car was described as "A grubby white Renault with a nasty scrape on the driver's door" by a journalist, so she had it resprayed green — to her awareness classes in London's Holland Park. The journey from her home in Henley takes 40 minutes. "But I'm an impatient driver and not very tolerant. Another thing that the classes teach is tolerance..."

Mary admits that she was a little narrow-minded and intolerant when she first came to London to meet Paul McCartney and sign for Apple: "I found it difficult to cope with the permissiveness and I didn't agree with the way all the showbusiness people behaved." If Mary Hopkin found London bewildering after the cosy, strict atmosphere of a small South Wales town, Pontardawe must have wondered if its favourite daughter was being corrupted by the big city. She went home in 1970 to sing in the Alltwen Congregational Church for a

special edition of the BBC's Songs Of Praise. The congregation greeted her with a round of applause. But afterwards, when Mary welcomed friends with the effusive hug that in showbusiness circles means no more than a formal handshake, the people of Pontardawe were a little taken aback.

In 1971, the town got another shock when Mary announced: "I think trial marriages are a good idea ... to live with someone before you marry them." She was quick to stress, however, that she was not living with the man in her life, her Brooklyn-born record producer, Tony Visconti, But, arriving at a stage in her life when she was finding it increasingly difficult to remain the little girl next door, Mary found in Visconti the influence that released her from the grip of that image.

Shortly afterwards, Mary went home to Wales and told her parents that she and Tony Visconti had married secretly in New York two weeks before. Mum and Dad were delighted. Celebrating their sixth wedding anniversary this year, with two children -Delaney (four) and 10-month-old Jessie - the Viscontis are considering moving back to London to be near Tony's new 24-track recording studio in Soho. Mary is closely involved in his work and has provided vocal backing for a number of top artists, including David Bowie. Although Tony en-David courages her ambition to begin a new career, Mary is philosophical about the prospects: "If the single is successful, then I would like to write some songs, do an alburn, get more involved in folk music and do some stage

shows.

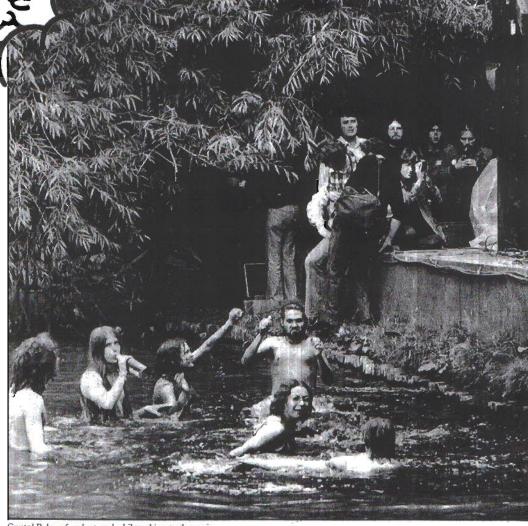
"If, on the other band, the single isn't a success, it doesn't really matter. At least I am lucky enough now to be able to do what I want and be myself. I don't have to compromise and that's the thing that's most important to me." Mary Hopkin finished her haddock and went off to learn more awareness, happy that if she does make a comeback it will be as herself and not as the little girl next door.

13

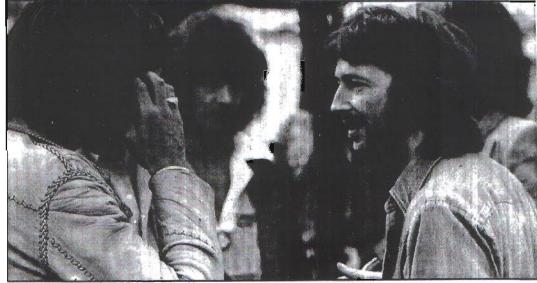
THE LONG

It was the year of the big heat. Headline writers ran out of superlatives, rivers ran dry and water rationing hit many parts of the UK. 1976 was also the year of the pop superstars. Outdoor concerts took on a new meaning. Sunshades, not umbrellas, were the order of the day and St. John Ambulance men treated hundreds of people for sunburn and heat exhaustion. Eric Clapton headlined the Ninth Garden Party at London's Crystal Palace. The Rolling Stones played at the giant open-air festival at Knebworth Park in Hertfordshire and the sound could be heard five miles away in Ayot St. Lawrence. Reading's three-day festival attracted record crowds and such acts as Ted Nugent and AC/DC. In the same way that the sun came out with sweltering regularity, so the beautiful people flocked to see and hear, be seen and be heard. Here we present photographer Francesco Cito's personal view of the long hot

summer of '76...



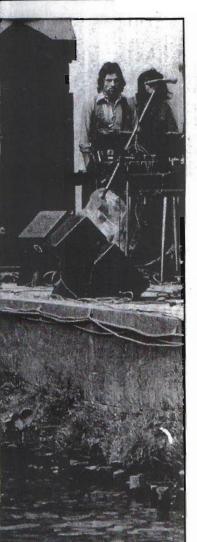
Crystal Palace: fans keep cool while soaking up the music



Crystal Palace: Clapton relaxes before taking the stage

HOT SUMMER











Knebworth: Jagger (right) and Ronnie Wood rip it up



THE LONG, HOT SUMMER



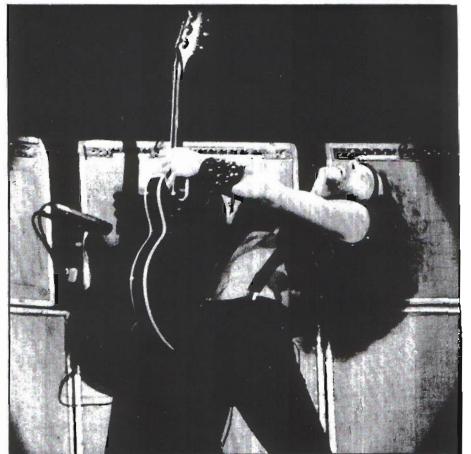
Reading: the focus of attention



Reading: ACIDC boasted the best knees



Crystal Palace: letting off steam



Reading: Ted Nugent steals the limelight

BLACKPOOL

Tower Circus: All Laughter Show, Little and Large with Frank Carson

Opera: Danny la Rue with Wayne

King ABC: Holiday Star Time, Kenneth McKellar

BOURNEMOUTH

Winter Gardens: Peters and Lee with Roger de Courcey and Dailey and Wayne Pavilion: Val Doonican

CLEETHORPES

Pier Pavilion: Tony Christie

CLACTON

West Cliff Theatre: Summer Holiday Spectacular, Kenny Cantour

Ocean Theatre: Holiday Spectacular, Craig Douglas

EASTBOURNE

Congress Hall (three shows): Ronnie Corbett; Lena Zavaroni with Billy Dainty; Max Bygraves Congress Hall (Sunday concerts). Vera Lynn, Tommy Cooper, Vince Hill, Rod Hull and Emu, Dick Emery, Marty Caine, Tom O'Connor and Dana



YOUR GUIDE TO THE SUMMER SHOWS

Winter Gardens: Startime 77, Freddie Starr, Mike Burton, Barry Hopkins and Lyn Paul Winter Gardens: Sunday concerts: Russ Conway and Bernie Flint, Wurzels, Frankie Vaughan, Dick Emery, The Bachelors, Tom O'Connor and The Platters Queens Hall: Family Playtime '77, Holloways, Scot Young, Angela Duncan, valerie Hoadley, The Maxello Girls and Barry Britton

MORECAMBE

Winter Gardens: Monica Rose and Our Kid

Britannia Theatre: Fancy Free, John Inman with Pearl Carr and Teddy Johnson ABC: Holiday Star Time, Dukes and Lee with Tom O'Connor

Wellington Pier: Marti Caine

RAMSGATE

Granville Theatre: Music Hall Spectacular, Clinton Ford with Ted & Hilda Durente

SCARBOROUGH

Floral Hall: Frank Ifield; Sunday concerts: John Inman Futurist Theatre: The Black and White Minstrel Show

Opera House: Charlie Williams and David Whirfield Spa Grand Hall: Max Jaffa Spa Theatre: Dazzle Presentation

SKEGNESS

Pier Theatre: Mike and Bernie Winters Embassy Theatre: Old Time

Music Hall, Dougie Chapman Arcadia Theatre: The Minstrels in Melody Lane

TORQUAY

Pestival Theatre (three shows): Joe Henderson, The Batchelors, Tommy Steele

Princess Theatre (three shows): Spring Festival of Theatre, The Bachelors, TV Show: Get Some

Babbacombe Theatre: Holiday Spectacular, Dai Francis Spanish Barn: Faraway Folk Show



MAKE A DATE WITH

LONDON AREA

Queen - 6 & 7 June - Earls Court. 10 CC - 18 & 19 June - Ham-

mersmith Odeon.

Cado Belle - 1 June - Mar-

quee.

Glitter Band — 4 June — Harlow Town Park (open air); 24 June — Oxford University,

Barbara Dickson - 4 June -New Victoria.

Stranglers - 25 June - St. Alban's City Hall.

Bob Marley & the Wailers -

1-4 June — Rainbow. Mr. Big — 5 June — Oxford New Theatre.

Billy Connolly - 23 June -Oxford New Theatre

Bert Jansch - 5 June - Slough Fulcrum Centre

Five Hand Reel - 8 June -Marquee; 9 June — Staines Pathfinder Club.

Rush — 4 June — Hammersmith Odeon.

Real Thing — 3 June — Chelmsford Chancellor Hall, Hall; 18 June - Oxford Jesus College.

Ian Hunter — 10 June — Ux-bridge Brunel University; 12 June - New Victoria.

Pasadena Roof Orchestra - 4 June - Lewisharn Concert Hall: 9 June — Hackney Festival; 29 June — Croydon Fairfield Hall.

SOUTH COAST

10 CC - 15 & 16 June -Southampton Gaumont.



Barbara Dickson

James & Bobby Purify - 1 June — Plymouth Castaways. Stranglers — 11 June Southend Kursaal.

Ramones & Talking Heads l June - Plymouth Woods Centre.

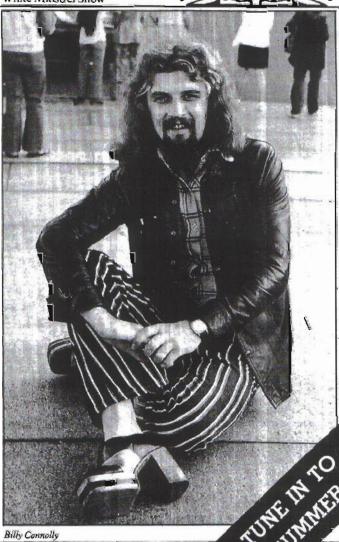
Five Hand Reel - 2 June -Plymouth Woods Centre; 5 June - Portsmouth Centre Hotel

Real Thing - 14 June - Portsmonth Guild Hall.

Dory Previn — 1 June — Brighton Dome; 2 June — Southampton Guild Hall.

Pasadena Roof Orchestra — 3 June - Margate Winter Gardens; 12 June - Southend Cliff Pavilion.

WALES AND THE WEST Billy Connolly — 24 June Bristol Hippodrome. ###



Ramones & Talking Heads -2 June - Penzance Winter Gardens. Five Hand Reel - 17 June -

Aberystwyth University. Jimmy Helms — 18 June — Bristol Top Cat.

MIDLANDS

10CC — 10 June Stafford New Bingley Hall.

Mr. Big - 3 & 4 June - Birmingham Barbarellas.

Billy Connolly - 25 June -Birmingham Hippodrome; 26 June - Leicester De Montford Hall.

Bert Jansch — 3 June — Birmingham Aston University.

Five Hand Reel - 4 June -Birmingham Jubilee Arts Fesrival.

Real Thing - 19 June -Leicester De Montford Hall.

Ian Hunter - 7 June - Birmingham Town Hall; 9 June -Leicester De Montford Hall.

THE NORTH

Queen - 2 & 3 June - Liverpool Empire.

10CC - 1 & 2 June - Newcastle City Hall; 3 June — Sheffield City Hall; 8 June — Liverpool Empire; 12 & 13 June - Manchester Belle Vue.

Cado Belle - 3 June - Liver-

pool Polytechnic. Gryphon — 3 June — Scarborough Penthouse.

Billy Connolly - 18 June -Newcastle City Hall; 19 June -Carlisle Market Hall; 20 June -Sheffield City Hall; 27 June -Manchester Free Trade Hall.

Five Hand Reel - 11 June -Manchester University; 18 June - Liverpool Eric's; 22 June -South Shields Folk Festival.

Rush — 1 June — Sheffield City Hall; 2 June — Manchester; 3 June - Birmingham; 11 June Newcastle City Hall; 13 June -Liverpool Empire.

Real Thing — 2 June — Bradford Alhambra.

Ian Hunter - 8 June - Manchester Free Trade Hall.

Jimmy Helms - 3 June Morecambe Winter Gardens.

SCOTLAND

Cado Belle — 4 June — Glasgow Strathclyde University; 6 June - Edinburgh Tiffany's. Barbara Dickson - 1 June -Dunfermline Carnegie Hall; 2 June - Glasgow Kelvin Hall. Billy Connolly - 13 June -Inverness Eden Court; 14 June -Aberdeen Music Hall; 15 June -Dundec Caird Hall; 16 June -Edinburgh Playhouse Theatre.

Rush — 12 June — Glasgow Apollo Theatre.

RADIO SPORTS GUIDE

IT's ACTION all the way this month in the sports calendar. At home, there is the traditional summer mixture of sport and the social scene at the Wimbledon Tennis Championships and the Henley Royal Regatta, while racing enthusiasts will be at Epsom for The Derby and The Oaks. There will be a revival of old rivalries when England meet Australia in the three-match Prudential Trophy series, a curtain-raiser to the First Test at Lords on June 16. Meanwhile, England's soccer team will be touring South America, where victories over the talented Latins could give Don Revie's men a much-needed boost before the World Cup qualifying match against Italy in November. Grand Prix stars on two wheels and four will also be on tour, with vital World Championship points to be picked up in motor cycling and motor racing events across Europe. Listen out for these major attractions and more on Independent Local Radio, with Radio Guide's sports diary.



CRICKET June 2: England v Australia, Prudential Trophy (Old Trafford) June 4: England v Australia, Prudential Trophy (Edgbaston) June 6: England v Australia Prudential Trophy The Oval) une 16-21: England v Australia
Ist Test (Lord's)



TENNIS June 6- 12: John Player Grand Prix (Nottingham) Federation Cup (Eastbourne) June 13-19 Beckenham Tournament June 20-July 2: All-England Championships, Wimbledon



June 8-11 Martini International (Blairgowrie)
June 16-19: U.S. Open June 22-25; Uniroval International (Moor Park)



RACING June 1: The Derby (Epsom) June 3: The Oaks (Epsom)

june 30-July 3 Henley Royal Regatta



Tourist Trophy (Isle of Man) lune 19: Dutch Grand Prix (Assen)

MOTOR CYCLING

June 4-10:



RUGBY UNION June 18: New Zealand v British Lions, Ist Test, (Wellington)



ATHLETICS June 5-6: Inter-Area Championships (Leicester) June 11: Polytechnic Marathon (Windsor-Chiswick) June 10-12: UK Men and Women Closed Championships (Cwmbran) [une 20-21:

haly v GB v USA

men (Turin)



FOOTBALL June 1: Scotland v N. Ireland (Glasgow) June 4: England v Scotland (Wembley)
N. Ireland v Wales (Belfast) lune 8: Brazil v England (R10) June 11: Iceland v N. Ireland World Cup (Reykjavík) June 12: Argentina y England (Buenos Aires) June 15: Uruguay v England (Montevideo)



MOTOR RACING June 5: Belgian Grand Prix (Zolder) une 19 Swedish Grand Prix

(Anderstoorp)

ROWING



SHOW JUMPING une 24-27: European Jumping Championships (Vienna)

ELVIS AND MAC WINNERS

Elvis In Demand is the title of the RCA Records album of 16 favourite tracks, to celebrate the 21st anniversary of the Elvis Presley Fan Club — and the demand for his unique rock 'n' roll sound is greater than ever to judge by the huge entry in our April Elvis' competition. The following 25 readers have each won themselves a copy of this album, by being first out of the mailbag with the title of Presley's first feature film Love Me Tender.

H. Bunce, London S.W. Ja, Mins N. Burton, Ascot, Berks; G. Haydon, Chesterfield; Kevin Knot, Norwich; Caroline Peoples, Lifford, Ca. Donegal; Mrs. A. King, Dereham, Norfolk; Morris Berg, London, W. 14; M. Degabrleie, Ipswich; Miss S. Raven, Warwick; Miss F. Piton, London S.W. 19; Mr. B. Carier, Billingham, Cleveland, Miss R. Dance, Purley, Surrey; Gordon Rennie, Thorpe, Yorks; Mr. T. Thwaines, Stockport, Cheshire; Mr. D. Bennett, Retford, Notts, Miss S. Avraatnides, London, N. 17; Jillian Duke, H. Bunce, London S.W. 14, Mins N. BurNorwich; Paul Cessford, Billingham, Cleveland; Karen Brewis, Erith, Kent; Paul Squires, Coventry; N. Christopher, Poole, Dorser, Adam Riley, Twickenham, Middlesex, Christine Merker, London S.W.4; G. Darwin, Chesterfield, Derbyshire; Alan Jones, London, E.15.

In our April 'Mac' competition, a copy of the chart-topping album Rumours by Fleerwood Mac has been won by each of Fleetwood Macilias been won by each of the following ten entrants: Mr. I. Starham, Romiley, Cheshire; Raj Patel, Wembley, Middlesex; Vida Scott-Waldon, London N. 19; Ruger Woods, Colchester, Essex; Richard English; Macclesfield, Cheshire; Victor Collins, Harrow, Middlesex; A. Phare Chenderth, D. Maccal Fediresons Phear, Chingford; D. Mossop, Felixstowe, Suffolk; Barbara Williams, Sidcup, Kent; and Mr. D. Hemmings, Woking, Surrey. The name Fleetwood Mac was comprised from the surnames of two of the founding members - Mick Fleerwood and John



TUNE INTO



with Tony Butler

Welcome to BRMB's June edition of Radio Guide, and as the station's sports editor let me kick off straight away by telling you about the match the BRMB cricket team have arranged against the Stratford-upon Aven police.
It should be an arresting game, and if

anybody is looking for a great day out, put down the date of Sunday June 26 in your diary. Listen to BRMB Radio for further details of time and place, etc.

 The film about BRMB Radio — and. The film about BRMB Radio — and life in Birmingham and the Midlands — is getting its first public showing at Photoworld 77, National Exhibition Centre, between June 2 and 7.

The station has a stand at the exhibition at which the film will be shown and visitors will also be able to

see the 30-minute film in a full-scale cinema at the exhibition.

On June 4 BRMB Radio is taking part in the Lord Mayor's procession in the centre of Birmingham. We're hoping to have a local steel band on our float, and the BRMB/Opposite Lock racing team are also in the procession, as is Ed Doolan's "Edmobile".

There will be a BRMB Roadshow

on June 8 as part of the festivities for the Bull Ring Jubilee Beer Festival at the Rag Market in Birmingham. The festivities go on all day but we'll be there between 1900 and 2100. The Roadshow is out and about again on June 10 at Solihull Civic Hall, and BRMB Radio is back in Solihull on June 18 as part of the Solihull Carnival Procession.

 BRMB Radio recently played a vital part in a real-life drams when they broadcast an emergency appeal for ice to save the life of two-year-old Neil Bingham. The toddler was suffering from croup — a coughing disease — and his temperature had to be kept down in an oxygen tent. When the hospital ice-making equipment broke down, BRMB Radto Broadcast an emergency appeal for ice and within minutes of the SOS a quarter of a ton of ice was delivered to

the hospital.

People emptied their fridges of ice cubes and drove round. A lorry driver delivering ice to hotels took the remainder of his load - 2 5cm; "iceberg" - to the hospital. An elderly couple walked nearly two miles to deliver the hospital. deliver a bucketful,

Said a hospital official: "The response was tremendous, particularly when you consider our appeal went out in the middle of the night. It was an astonishing reaction from the public to help a very sick boy."

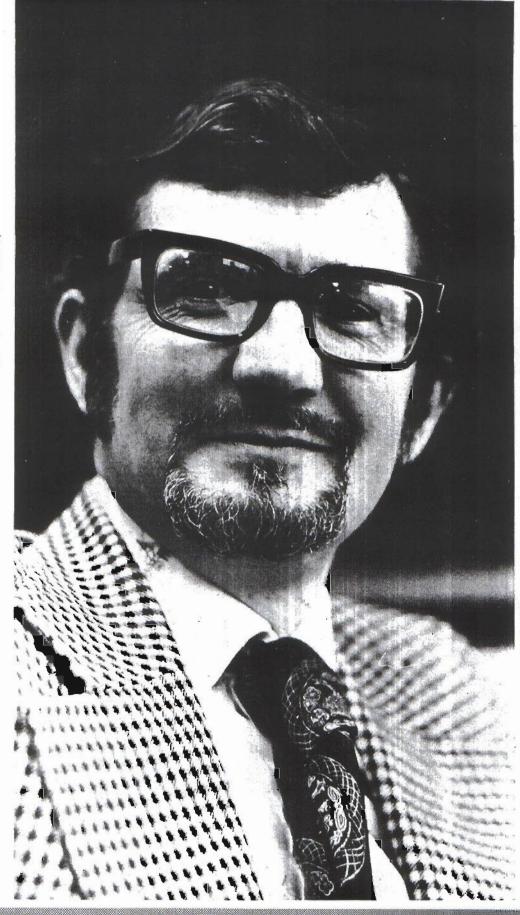
By hanchtime the rollowing day, Neil and the public to help a very heart to be removed from the

was well enough to be removed from the oxygen tent.

who broadcast the appeal on his late show, said: "One of the satisfactions of running a late show is knowing how readily people will respond to emergencies." It's times like this which make us all

icel that we're doing a worthwhile job for the community.

Stay tuned - and happy listening.



Jane 1977

Jane 1977

Jane 1977

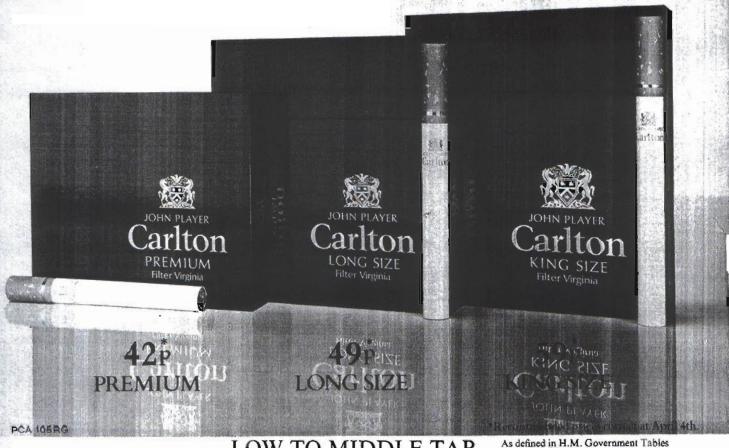
Jane 1977



MICK JAGGER

Realtaste, lesstat

If you want less tar, but only Middle Tar brands give you the taste you enjoy, try Carlton-Britain's best selling Low to Middle Tar cigarette. It gives you the real taste you want with less tar than any Middle Tar brands.



LOW TO MIDDLE TAR

As defined in H.M. Government Tables published in March 1977.

EVERY PACKET CARRIES A GOVERNMENT HEALTH WARNING

ARIANNE PAITHFULL, daughter of an Austrian baroness, and Mick Jagger, South Londonborn rock star, fell in love and lived together for four years in their elegant Cheyne Walk residence in Chelsea, home of the Sixties Chic. She turned him on to the arts, poetry and books. He turned her on to rock music. It was the most celebrated rock love affair of the decade, a revamped version, in amazing Technicolor, of the Lady and the Tramp

Before their affair began, Marianne had met Jagger briefly at a Rolling Stones party which she attended with John Dunbar (who became her husband and father of her

That image — the virgin from the local convent — was pretty heavy... I was bound to blow it

son, Nicholas). It was here that the Stones weirdo/genius manager Andrew Loog Oldham discovered the doe-eyed innocent with sex appeal. He transformed her into a pop star, the wistful, blonde singer who scored hits with songs like This Little Bird and As Tears Go By. Admired by many (including Bob Dylan), she was desired by all who met her, including Jimi Hendrix and many other rock star studs.

Then she left her husband of one year and became Jagger's Little Bird. Drama, scandal and sensational headlines followed her wherever she went. She became The Girl In The Rug, The Girl On A Motorcycle, the Jezebel of the gossip columns (fast cars, rock stars and Mars bars)...

and a junkie.

It could have been like Leonard Cohen's song, So Long Marianne. But it wasn't, because, in her own words, she is: "As tough as old boots, dear". The real-life Marianne is a survivor. The myth of the vulnerable Little Sweetheart was a dream figure, woven by the media: "That image — the virgin from the local convent — was pretty heavy," she remembers. "I was bound to blow it."

Now, more than



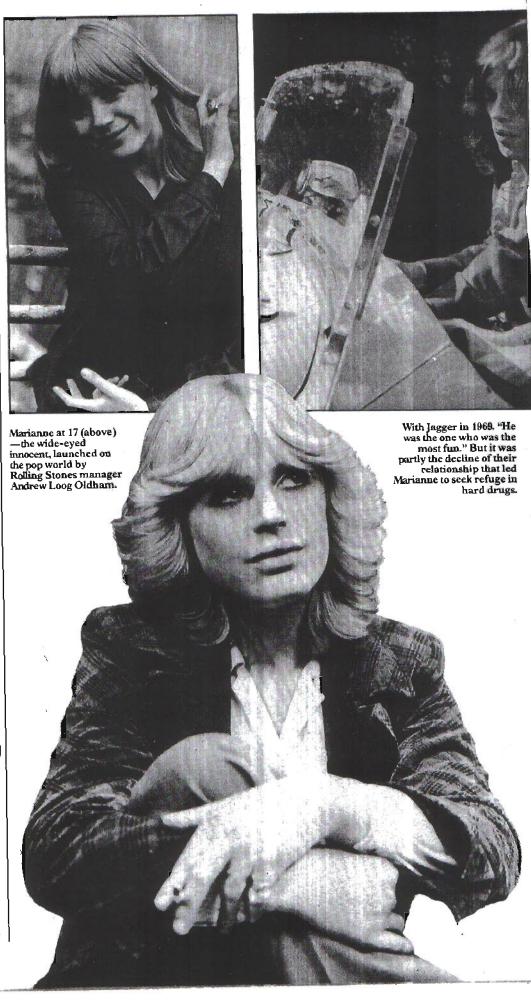
a decade later, Marianne Faithfull is back, warts and all. "My work is the most important thing to me," she confesses. "It was at first, too. But then I couldn't work for ages because I was an addict." She does not linger on the word. She skips over it lightly,

matter-of-factly. She just dabbled with drugs for a time, occasionally taking pot, LSD and pills. Addiction came when she was introduced to heroin. At first, Marianne got others to stick the needle into her arm because she couldn't stand needles. She would turn to heroin when Jagger was away working in the studios. From an outsider's viewpoint it is bewildering that she took to hard drugs in the first place. It seems a strange fate for a girl of such ethereal beauty, talent, intellect and fame. Marianne has often said it was a form of escape. But what was she escaping from? Loneliness? Jagger was very busy, often working on songs, handling business affairs and tour arrangements. Despair? She probably began injecting when their relationship was terribly wrong. going Depression? The loss of their unborn baby shattered Marianne. It could also have been an impulse towards self-destruction: she tried to commit suicide on several occasions. Marianne very nearly did end it once and for all when she and Mick went to Australia to film Ned Kelly, She took a massive overdose of pills and went to bed beside Jagger to die.

The theatre is a 19th-century medium, whereas rock relates to the times we're living in

Yet it wasn't until she left Jagger for good that Marianne sought a cure. In 1972 she became a voluntary in-patient in the drugs dependency ward at Bexley Hospital, Kent, for several months. In charge of her case was Dr. James Willis, one of Britain's top specialists in drug addiction. He said at the time: "Her case is sad and typical of many others."

24 Five years later, Marianne

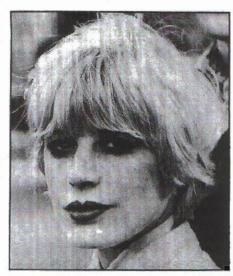






Marianne (right) with
Britt Ekland, in
rehearsal for a 1971 TV
production of
Strindberg's The
Stronger. "I find my
relationships with girls
are much more
subtle," she says.

Fighting her way back (right) — a year after leaving the hospital which helped her break her heroin addiction, Marianne's face still showed the pain of her experiences. But in the last 18 months, she has started recording again, regained her sensual good looks (left) and begun to rebuild her shattered career.



remembers her winning battle against drugs. "No posh clinics in Switzerland and blood changes. If you've got no money you go on the National Health. It was painful, but I was so determined. I really believe now that things like pain are controllable.

"Of course, my friends, particularly my mother, helped tremendously. They came to see me every day, giving me encouragement. There were a lot of kids in there whose parents and friends never came to see them. Nobody cared. I was fortunate." David Bowie and his wife, Angie, were frequent visitors to the hospital too: "They were very, very kind."

She doesn't like to dwell too long on the subject of drugs. They're a thing of the past and she gets sick of talking about her former addiction at every interview. "I'm not an oracle. I don't wish to be a leader, give advice or say to people, 'I've been through all that and it's hell — so watch it'."

As a singer, she feels she wants to check out her audience now, to find out if there's anyone out there who wants to listen. She isn't over-confident that there is. But nonetheless her desire to be a pop singer is great. She's no longer content to be the gulfriend on the arm of some narcissistic rock star.

In Ireland the hit-making machinery is already in full swing. She is their English Rose, the girl who last year had a number one hit for seven weeks in the Irish charts with Dreaming My Dreams. It was a vapid little ditty, but one which nonetheless stirred those Shamrockers.

Her clear blue eyes sparkle when she talks about Ireland, 'It's somehow very fitting that it had to happen in Ireland first," she says in that husky vibrato that has turned on men and women alike. "They're very loyal, as the Celtic races tend to be. But God, are they starved of music?" she gasps. "In those little towns obviously the only exciting thing todo is join the IRA. You can't make love to your girlfriend and do all the decadent things that people get into over here.

Her consuming passion right now is to get her own

band together. She was promised one for her 30th birthday in January: "When I toured Ireland — my first tour in ten years — I had a rock and roll band and it was marvellous," she sighs. "Now I must have one of my own."

Outside the pop world Marianne admits she's still involved in her on off love affair with acting. She feels differently about it now, though. "The theatre is a 19th-century medium, whereas rock relates to the times we're living in."

Now seems a good time to ask about Jagger: "I go to Rolling Stones concerts because I am interested in how people develop over the years. But I don't see them socially." It is clear she still feels something for Jagger and his mates, even after all these years: "We had such a lot of good times together — some bad times too. Mick was the one who was the most fun..."

But her private life is less public now. "I do have gay

I go to Rolling
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socially

relationships. My first was when I was 17, with a girl a year younger. But it happens very rarely. I find my relationships with girls are much more ... subtle. Hell, I don't think it's odd at all. Doesn't everyone have gay relationships? To be honest, though, I prefer men. I'm also a one-man woman."

was This was particularly evident in her relationship This with Jagger. She knew he had been unfaithful, but it never perturbed her because he always came home to her. "I don't believe a woman should be unfaithful," she says. "I tend to agree with the European idea of a man having mistresses, because I am not really jealous in that way. I suppose I am a romantic, although I try to avoid it because it's so dodgy.

"I find that whenever I get close to somebody other people start interfering."

JUBILEE POP 25 YEARS OF BRITISH POPULAR MUSIC

In the past 25 years, popular music has changed beyond recognition. America discovered rock 'n' roll and exported it to Britain. Britain hit back with the Liverpool Sound, raunchy rhythm and blues and guitar heroes like Eric Clapton and Jimmy Page. Martyn Sutton charts the progress of pop from 1952 to 1977

NTIL THE ARRIVAL of The Beatles in 1962 Britain produced very few original recording artists. In the main we had Tin Pan Alley's uninspired product and an industry largely geared to imitating American stars and issuing cover versions of American hits. From 1952 to 1955 British pop was dominated by big bands and their lead vocalists, many of whom modelled themselves on their American counterparts. Singing stars like Lita Roza, Dennis Lotis and Dicky Valentine ruled the charts and bands led by Ted Heath, Edmundo Ros and Geraldo played in the ballrooms. From 1956 to 1962 we copied the American rock 'n' roll stars with feverish devotion and Cliff Richard and Tommy Steele became "Our Answer To Elvis Presley".

From the moment The Beatles crashed to the top, singing, playing and writing their own songs, the whole world of pop was caught up in a bloodless revolution. The Beatles changed pop from being a performer-based section of showbusiness into a legitimate art form. The Sixties became a boom period and British pop conquered America and the world. Since they split up in 1970, the solo Beatles have continued to dominate the music scene. But Britain is leading the world now with new stars like Elton John, Bowie and Queen. We've come a long way from the days when EMI first started issuing albums in 1952 and Mantovani was riding high in the charts with his cascading strings version of Charmaine. The world of pop can never be the same again.





JOHN LODGE

AND SEVEN LITRES OF COVERED WAGON



NE DAY SOON, former Moody Blues musician John Lodge will pack his wife, two children and a guitar into his Winnebago mobile home, turn out of the drive of his palatial house in Cobham, Surrey, and head for America.

The journey will be both a voyage of discovery and an important step in the solo career Lodge (33) has been developing since The Moody Blues and their spin-off, The Blue Jays, stopped playing together. He emphasises that neither group has broken up, leaving the door slightly ajar for a revival, while refusing to speculate on the possibility.

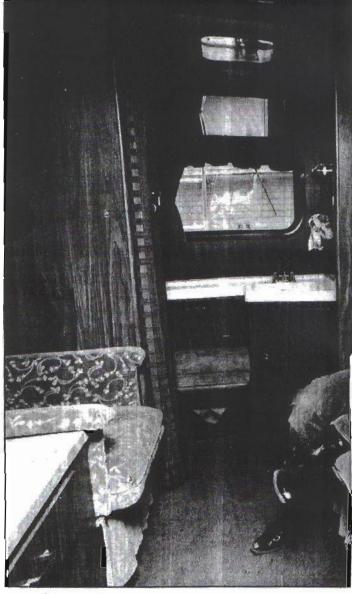
Four thousand miles and some weeks after leaving the leafy lanes of Surrey, 6ft. Iin. Lodge, with his Danish wife Kirsten and their children, six-year-old Emily and Christian (four), plans to arrive in sultry New Orleans — with a pocketful of new songs. They will have been written in the £30,000 Winnebago, the ultimate in mobile homes, with its air-conditioning, shower room and deep-freeze. And they will have been inspired by the Grand Canyon and El Paso, San Anton and Houston, the sights and sounds of the trail he has yearned to take, he says, since he discovered as a teenager how much British music owes to America.

That Lodge can finally make the journey is due to a number of coincidences. Fate seems to have acted with remarkable timing to influence his career.

"On the day I was due to begin violin lessons at school," says Birmingham-born Lodge, "I heard Little Richard for the first time. I was so knocked out by him that I turned in the fiddle — virtually unscraped — and blew all my savings on a guitar."

With rock 'n' roll creating an unprecedented hysteria among his se generation, he was almost trampled underfoot by blue suede shoes.





At £30,000, the Winnebago is unlikely to become a familiar sight on Britain's roads. Apart from John Lodge's vehicle, there is only one other this side of the Atlantic - and that's owned by his recording manager. Designed to carry six people in luxury across the vast distances of America, the Winnebago has air-conditioning, central heating and shower room. It will also become a mobile music studio when Lodge songwrites his way across the Southern States.





"Everyone wanted to be an Elvis or a Bill Haley," he says. "Trouble was, most of us could only play three chords. There was no way raw British kids could ever hope to match artists like Jerry Lee Lewis, or Fars Domino, who were steeped in the American music tradition.

Disillusioned, like so many would-be rock guitarists who discovered that a drape suit, a mean look and three chords were not the passports to success, Lodge thought he, too, would never make it.

Then along came Buddy Holly and made it all possible by showing

that with four chords you could make incredible music."

Lodge had formed a skiffle group at school, and played at weddings and did the occasional spot at clubs while the jazz band was engaged in the bar. "You know - five guys grouped round one microphone and plugged into one amplifier.

He played in many obscure bands around the Midlands while finishing his engineering studies at the Institute of Technology (now Aston University). Then, underwritten by his engineering talents in case he didn't make the grade, and with his flourishing songwriting ability, John Lodge turned professional musician.

In 1966, he joined the Moody Blues, staying with them for a decade. Regarded as the pioneers of British progressive music, particularly in America, by 1972 the Moodies were being acclaimed as the world's number one rock band. Every one of their eight albums went gold, they were the first group to sell-out two shows in one night at New York's Madison Square Garden, and on their world tour in 1973/74 they played live to more than a million fans in 12 countries. Lodge's contribution had included writing two million-sellers - the singles Isn't Life Strange and Singer in a rock 'n' roll band.

Strangely, it was the group's phenomenally successful world tour that led to their disbanding. They had simply run out of steam; there

was nothing left to achieve.

Lodge formed The Blue Jays with fellow Moody Justin Hayward in 1974. Their album, Blue Jays, sold a million, they did a sell-out tour of the U.K., climaxed by a concert at London's Royal Albert Hall. But John Lodge was still not satisfied. Almost subconsciously, he says, he was looking for a solo career.

"Forming The Blue Jays was merely substituting one band for another," he says, "and that wasn't what I wanted. With both the Moodies and the Jays I always knew what I would be doing at a particular time. The world tour, for example, was nine months in the planning and nine months in the execution. That's a bit too heavy.

"One of the exciting things about being a musician is the adrenalin that flows from unforeseen circumstances. Like someone asking you to perform in Australia next week. If you're booked up you can't go.

In February 1976, John Lodge went to Los Angeles and San Francisco. "I looked round the recording studios, saw what groups like Fleetwood Mac were doing, and found it all very exciting. America is where it's all happening since British artists were driven out of this country by the taxman. I realised that something was missing from my

Inspired by the Transatlantic scene, Lodge returned home, wrote some songs and rang Kenny Jones, now with the reformed Small Faces. "We had a beer, talked about the record I wanted to make and contacted Steve Simpson, Mick Weaver and Chris Spedding, who were all enthusiastic.

The album, a compilation of Lodge's material, both old and new,

and aptly titled Natural Avenue, was released in January.

"Although we had been working since the previous June," he says, "I didn't think of Natural Avenue as a solo album, or the beginning of a solo career, until it was finished. Then, suddenly, people started asking me about John Lodge instead of about The Moody Blues or The Blue Jays.'

After a visit to America to promote the album, Lodge is driving the mobile home — it shares his stable of cars with a Morgan 4/4, a Range-Rover and a Mercedes — to Spain for the family's summer holiday. He will use the trip as a test run, looking for additions or alterations he might want to make to the Winnebago.

But it is difficult to see what even a qualified engineer like Lodge could do to improve its amenities. The 26ft. x 7ft. Winnebago has six berths, dinette and lourige, flush toilet, black and white TV — to be replaced by colour before the American journey - fridge, gas central heating, separate air-conditioning systems for the driving and living compartments, and a sun canopy running its entire length.

The steering is power-assisted and the 7½ litre, V8 engine will push this home-from-home along all day at 75m.p.h. on "cruise-hold".

Winnebago, says Lodge, was the name of the friendly Indian tribe who welcomed the first settlers to America. With his long-standing American connections, and a fast-growing reputation as a solo artist, he looks assured of another warm welcome. Colin Ellson



two summers and it has been

worth the long search. I do wear a

ways so many relatives to see

when I go over for a holiday."

lusioned. Last year, however, she was signed by Electric Records









STARDUST SPECIAL

Pop star Alvin Stardust has a secret passion — for home-made ice cream. And his special recipe set cookery editor Veronica Herriot thinking about other delicious ice cream treats you can prepare easily in your own kitchen.

Alvin Stardust, like most of us, is an ice cream fanatic. But he always thought it was an extravagant and time-consuming dish to make until he got the recipe for delicious brown bread and honey ice cream. "I like my food to have a crunchy feel and this is so easy to put together a child could do it," he says. "Commercial ice creams, unless you buy a very expensive brand, taste of preservatives and appear to be synthetic, compared with the nome made variety.

There are a lot of myths about home ice

cream making. For example, many recipes suggest that you must beat the mixture several times during the freezing process. This is a time-consuming chore and in these recipes extra beating is kept to the minimum

The main points to watch out for are:-

- All ingredients must be measured very carefully.

 The mixture must be thoroughly bea-
- ten together.
- Your storage container must be tightly sealed.

If you still don't feel brave enough to try making your own ice cream, why not add a few chopped nuts to a commercial brand and mix well, then add some of the delicious butterscotch or mint chocolate

BROWN BREAD AND HONEY ICE CREAM

l pint double cream l tablespoon runny honey grated rind of one orange 80z soft brown sugar pint double cream 40z brown bread crumbs

This is an ideal recipe for anyone who likes a sweet ico cream which is deliciously crunchy.

Beat cream until it is thick then stir in honey and grated orange rind. Place mixture in freezer container and cover. Put container in deep freeze or freezing compartment of fridge. Meanwhile, brosh a baking tray with a little melted butter. Mix brown sugar and breadcrumbs together and pour onto baking tray. Place in a moderate oven and bake till crunchy. It is important to shake the tray frequently so that the sugar and crumbs brown evenly and do not burn. Take the creamy mixture out of freezer and stir in cooled and crunchy crumbs. Cover and pur back in freezer for an hour. Give it another stir to prevent use crystalls forming round edge and place back in freezer until you are ready to ear it.

RICHICE CREAM

2 tablespoons hot water vanilla pod 3 large eggs 40z caster sugar

I plut double cream
This is a more expensive ice cream to make as it includes both eggs and cream to make as it includes both eggs and cream Heat hot water to boiling point and add vanilla pod. Allow to cool after a few minutes of boiling. Remove vanilla pod and set water aside. Separate yolk and white of eggs. Place yolks, hot water and sugar in bowl over a pan of hot (not boiling) water and beat until thick and creamy. Beat cream lightly and add to yolk mixture. Beat egg whites till thick and fold into yolk and cream. Place in deep freeze (or freezing compartment of fridge) in a covered plastic container and it will be ready to eat in a few hours.

ICE CREAM SAUCES

For those who prefer to buy commercial ice creams but like to make there more exciting, here are a few easily made delicious sauces:

BUTTERSCOTCH SAUCE 60z butter 3 tablespoons golden syrup I lh demarara sugar I 1502 tin full cream evaporated milk Put the butter in a saucepan and melt over a low heat. Add syrup and sugar and sur till sugar has melted. Pour in evaporated milk and beat well. If the sauce is to be used immediately increase the flame and stir the sauce usual it is very bot. Pour over in-dividual portions of ice cream or hand in round separately. The sauce can be made beforehand and stores very well. Before serving reheat.

MINT CHOCOLATE SAUCE 60z plain chocolate 302 caster sugar pint double cream I drop of oil of peppermint
Break chocolate into small pieces and put in saucepan with 2 desserts prioris of water. Heat very gendy and star until chocolate has melted. Stir in sugar and cream and peppermint essence. Bring to boil. Pour into dish and serve either hot or cold with ice cream. Peppermint oil can be bought at any chemist's.



ou just can't ignore the Fiat's good looks . . . I fell in love with the car immediately I saw it. But for a learner driver the prospect of driving what looks like a very fast little sports car is a bit frightening. A feeling that wasn't helped when I lowered myself into the driving seat for the first time.

Obviously this isn't a car for the very tall or the just over five footer like me. Even with the driving seat all the way forward - and my nose almost touching the steering wheel - I couldn't reach the pedals comfortably. And of course, sitting so far forward meant that the gearstick was a little awkwardly placed and there was no way I could wear the seat belt without strangling myself. Not that the seat itself was uncomfortable. I liked the shape because it seemed to be tailored to my body, but the lack of backrest adjustment might make long journeys a bit of a pain in the small of the back.

I was reassured, however, when I got the engine started and moved forward in first gear. The clutch is smooth and it's easy to let it in slowly and move off without giving a fair imitation of a motorised kangaroo. Changing into second, third and fourth gears was

also relatively easy, though it would have been easier if the gearstick had been more comfortably sited for me.

I didn't drive the car very quickly, but at the modest speeds I attained the car had reassuring handling and felt very controllable. The steering was particularly smooth and light, but a little too direct for the jerky way I was steering the car.

It's refreshing to come across an open sports car these days and the lift-off roof section on the Fiat is not just neat. It also stows away easily in the front boot. Even a girl can take it off, stow it and put it back. Mind you, if someone hadn't told me where the engine was, I could have made quite a fool of myself at the local service station. Who would have thought of putting an engine in the middle of a car?

I must mention, too, how much I liked the instrument panel and the placing of the various switches. One of my many faults as a learner is that as soon as I take my eyes off the road ahead the car seems to behave rather erratically. With the Fiat, it just didn't happen. The instrument panel is attractively styled and exceedingly functional and there's a useful bit of shelf space for gloves

and house keys ... but next to no room for a handbag if you're carrying a passenger.

I wasn't so impressed with the three column-mounted levers for the headlamps, wipers and washers and the turn indicators

... I'm sure that two levers would be sufficient. And I still can't understand why, when you want to drive on sidelights only, you have to have the headlamp in the up position. I have few complaints about the siting of the other switches - it seems so sensible to have them on a central console along with the heater controls. There are so many exceptional features about the car, especially the fitted luggage in the rear boot. I reckoned that was a nice pracrical touch in a car that is severely limited on luggage-carrying capacity. I also thought that putting the spare tyre in a built-in space behind the driver's seat was great and there's something reassuring about driving an open car that has an integral roll-over cage. built in to the structure of the bodywork.

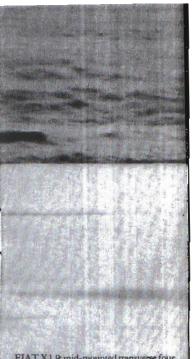
Whether or not the Fiat X 1.9 is masculine enough to appeal to male sports car drivers is debatable, but it's just the kind of attention-getter every single girl would love to own.



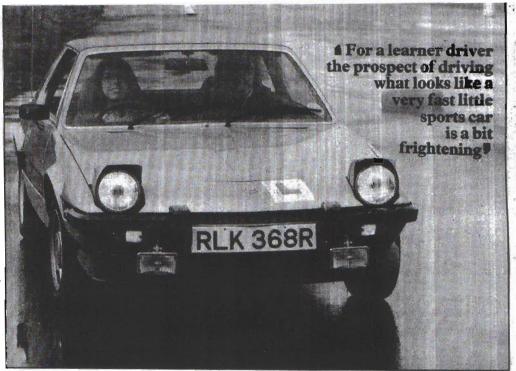
The Fiat's roof lifts off, to stow neatly and conveniently in the front boot

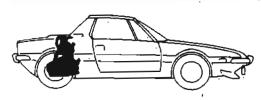


Bonnet catch and rear boot release levers are inset in the door pillar



FIAT X 1.9: mid-mounted transverse four cylinder 1,290c ohe engine, water cooled. TRANSMISSION: four-speed all-synchromesh manual. BRAKES: disc brakes all round with a split circuit. STANDARD EQUIPMENT: removable "Targa" top, tinted windows, heated rear window, door-meunted exterior mirror, fog lamps, fitted crushable luggage. PERFORMANCE: approx 105 mph top speed. FUEL CONSUMPTION: approx. 31mpg. HEIGHT: 3ft. 10in. WIDTH: 5ft. 2in. LENGTH: 12ft. 7in. PRICE (at time of going to press). £3,298





The transverse engine position, just in front of the rear axle, gives the Fiat superb roadholding ability



The integral roll-over bar is a stylish answer to the international demand for high safety standards



Even as a learner, Maggie found the Fiat's controls well-placed and easy to handle, except for the three confusing column-mounted stalks



The spare tyre nestles snugly out of sight, hidden behind the driver's seat



Fitted luggage makes the most of the space in the small boot

SECOND OPINION

featured in our main road test



The Fiat X 1.9 is one of those cars which has an instant effect both on the driver and onlookers. Throughout the test I was conscious of the car attracting interested stares — the shape of this Bertone-designed body makes everyone want to drive it. I'm not surprised that it has become Italy's top-selling sports car. The performance is quite remarkable when you realise it has only got a 1300c.c. overhead camshaft engine —



basically the same as the Fiat 128 range. I liked the way the roof stowed away ingeniously in the main luggage boot at the front. As the engine is centrally mounted, there is still room for two more soft suitcases in the back. And Fiat actually supply these two cases as part of the basic package. The car is great to drive, with excellent roadholding and braking. But the position of the pedals annoyed me. Perhaps the Italians have small feet — mine were constantly getting tangled up on the clutch and brake pedals. I also found that when changing from third to fourth gear, my elbow kept hitting the seat belt anchorage. The pop-up headlights provide endless amusement and of course, in the down position, make for a very low drag body shape. At around £3,000, I think this is a very attractive sports package at a reasonable price.

AIRWAVES A station by station guid BUMSFORTH

Charlene Prodigal 2 Izhso Cai Stevens Island

3 Zoom Commodores Motown 4. Deceptive Bends

10ec Mercury
5. Fundamental Roll United Artists

RRMR RADIO

1. Izitso Cai Stevens Island 2 Anytime, Anywhere
Rita Coolidge A&M
3. Some of My Best Friends Are Songs
Val Doonican Philips

4. Greatest Hits RCA Jack Jones 5. Time Loves A Hero Little Feat Warner Brothers CAPITAL RADIO I. Izitso

Cat Stevens Island 2. Anytime, Anywhere Rita Coolidge A&M 3. Helicon

Four Seasons Warner Brothers 4. Even In The Quictest Moments

Supertramp A&M 5. Deceptive Bends 10te Mercury

RADIO CITY l. Izitso

Car Stevens Island 2 Come In From The Rain

Captain & Tennille A&M
3. Jennifer Warnes
Jennifer Warnes Arista
4. Magic Demis Roussos

Phonogram 5. Helicon Four Seasons Warner Brothers RADIO CLYDE

l. Izitso
Cat Stevens Island 2 Anytime, Anywhere Rita Coolidge A&M 3. Woman Overboard

Linda Lewis Arista 4. Dowdy Ferry Road England Dan & John Ford Coley Big Tree

5. Barracuda Quantum Jump Electric

DOWNTOWNRADIO

I. Rumours
Fleetwood Mac Reprise 2 Endless Flight

Leo Sayer Chrysalis
3. Hotel California Eagles Asylum
4. Deceptive Bends

10cc Mercury 5. Smokey's Greatest

Sniokey Rak

l. A Legendary Per-

former Bing Crosby RCA 2 Come In From The Rain

Captain & Tennille A&M 3. James & Bobby Purify

Mercury 4 Helicon Four Seasons Warner Brothers

5. Jennifer Warnes Jennifer Warnes Arista

RADIO HALLAM 1. Greatest Hits

Jack Jones RCA
2. Live At Hollywood
Bowl Beatles EMI 3. Izdiso

Car Stevens Island 4 Deceptive Bends

10cc Mercury
5. Helicon Four Seasons
Warner Brothers

METRO RADIO 1. Helicon Four Seasons
Warner Brothers
2. 1 Hope We Get To

Love In Time Manlyn McCoo and Billy

Davis Junior 3. Unmistakably Lou Lou Rawk Philly 4. Love You

Beach Boys Reprise 5. Go For Your Gun Islan Brothers , Epic

RADIO ORWELL 1. Indian Summer Poco

2. Even In The Quietest Moments

Supertrainp 3. Peter Gabriel

Peter Gabriel Charisma
4. Heavy Weather CBS Weather Report

5. Elegant Gypsy Al Doneola CRS PENNINE RADIO

I. The Best Of The

The Facer Rive 2 Live At Hollywood Bowl The Beatles EMI 3. Uzitso

Cat Stevens Island
4. Smokey's Greatest
Hits Smokey Rak
5. Glorious Gaynor Gloria Gaynor MGM

PICCADILLY RADIO I. Deceptive Bends

10cc Mercury 2 Anytime, Anywhere Rita Coolidge A&M 3. Helicon Four Season. Warner Brothers

Cat Stevens Island 5 Indian Summer Poco ABC

Cat Stevens: no more searching for fulfilment, just a superb album of pop songs written and performed by a master craftsman

Izitso: Cat Stevens, Island This is a marvellous comeback album

produced by David Kershenbaum who has performed minor miracles with Joan Baez and Gallagher and Lyle recently. Stevens is a major singer/songwriter who has unfortunately made a series of albums reflecting his personal search for fufilment. His last album, Numerology, was a complex work showing his esoteric interest in numbers, but with Izitso Stevens returns to base. The old trademarks are here in abundance simple melody lines, complex rhythms and that unique voice weaving over superb instrumentation. His songs are given dramatic tension by darting guitar breaks and Jean Roussell contributes some imaginative piano and synthesiser work. Chick Corea and Barry Beckett are among the backing musicians and their presence is felt on the unusually heavy rock number Killin' Time. In the main, though, the album contains the sort of classic pop songs that brought Stevens to the top with albums like Tea For The Tillerman. (I Never Wanted) To Be A Star is the best track on the album and shows the singer taking an autobiographical look at his career. The story of his early hits and his T.B. illness is all here, combined with a fabulous melody and arrangement. The two songs he wrote for inda Lewis are both here too: the old classic, Remember The Days Of The Old Schoolyard and the brilliant Bonfine which is on her latest album. In between, a string of other songs written and performed by a master craftsman. Stevens was in danger of losing his massive audience because of the self-indulgence that has been evident in his recent work. Izitto puts him back on top with a superb album that will appear in the airplay and sales charts for a long, long time.

Woman Overboard: Lewis, Arista

Linda Lewis is a black lady with a cockney accent and a considerable talent. She shot to fame with selfpenned hits like Rock A Doodle Doo and has been slowly evolving into a singer and writer of real class. As mentioned above, Cat Stevens has helped her career a lot and he produced several numbers on this al-burn as well as writing Bonfire, one of the standout tracks. The other songs on the album are produced by either Jim Cregan (Linda's husband), Bert DeCoreaux or Allen Toussaint, But the different producers and recording locations do not, as one might expect, result in a disjointed album. Woman Overboard is a very good record indeed, highlighting Linda's talent for

slow ballads and soul-oriented boppers (one side of each). Toussaint has written some great songs for the album, which he produces with his usual sophistication and the other songs are by Stevens, Linda herself, Van McCov and ex-Family men Chapman and Whitney. Her lovely version of Gilbert and Sullivan's Moon And I was, of course, a recent single and other standout tracks are You Came and Come Back And Finish What You Started Miss Lewis manages to combine childlike innocence with sensual sophistication - a rare achievement. The ballads are sung by a little girl lost' and the uptempo numbers by a very sexy lady. Watch out for this album - great songs, great production and the cover's quite interesting as well.

Holly Days: Denny Laine, EMI

Denny Laine is a veteran. Anybody who can come from Birmingham and make a considerable contribution to the pop scene in both the Sixties and Seventies has to be special. Laine has proved that he is a special and gifted performer, musician and composer. From his early days with the Moody Blues to his current success with Wings, he has never compromised. He is a rocker at heart and this album gives him a chance to return to his roots. Laine and McCarmey have made this unsophisticated album of Buddy Holly songs in a simple studio in Scotland. Cannily produced by Paul, the record retains a simplicity that modern technology has tended to erase. Originally made in mono, the songs positively gush with nostalgia

to this month's most-played albums on the air

PLYMOUTH SOUND Some Of My Best
Friends Are Songs
Val Doonican Philips

Val Doonican Philips
2 Live At Hollywood
Rowl The Beatles EMI
3 Torn Between Two

Mary McGregor Ariola
4. James Last Volume 18
James Last Polydor 5. Crystal Crystal Gayle United Artists

SWANSEA SOUND 1. Live Hits
Hollies Polydor

2. Hotel California Eagles Asylum 3. Izitso

Car Stevens Island Anytime, Anywhere Rita Coolidge A&M Smokey's Greatest s Smokey Rak

RADIO TEES 1. Live At Hollywood Bowl The Beatles EMI 2 Helicon Four Seasons Warner Brothers

3. Anytime, Anywhere Rita Coolidge A&M 4. Byrds

The Byrds Asylum 5. Izltso Car Stevens Island

THAMES VALLEY

1. Live At Hollywood Bowl The Beatles EMI

2 Unmistakably Lou Lou Rawls Philly

3. Love At The Greek
Neil Diamond CBS
4. The Best Of The

Deniece Williams CBS

5. This Is Niecy

Paces Riva

RADIO TRENT l. Leitso

Cat Stevens Island 2 Deceptive Bends

3 Jennifer Warnes Jennifer Warnes
Jennifer Warnes
Arista
Live at Hollywood
Bowl The Beatles EMI
Greatest Hits

Jack Jones RCA

RADIO VICTORY l. Even In The Quietest Moments

Supertramp A&M
2 Love You
Beach Boys Reprise

3. This Is Niecy
Deniece Williams CBS 4 Rumours

Fleetwood Mac. Reprise 5. A Period of Transi-Van Morrison Warner Brothers

and a goodtime feel. Paul and Denny Laine enjoyed making this album and it shows. It should be pointed out that McCarmey is a shrewd businessman as well as a musical genius - he owns the Buddy Holly song catalogue, so this album is an investment as well as a labour of love. Best tracks are a splendid version of the classic Rave On and the two singles Moondreams and the medley of It's So Easy and Listen To Me. Denny Laine has an excellent, commercial voice which one way or another has been featured on lots of hits. Hopefully his talents as a solo star will be fully appreciated in the near future.

Even In The Quietest Moment: Supertramp, A&M

Supertramp are a highly original and accomplished British rock band who became established after many years with the brilliant Crime Of The Century album. This album, the followup to Crisis, What Crisis?, contains the usual blend of intelligent, wellconstructed songs, complex harmonies, brilliant ensemble playing and the dual keyboard approach that has become a trademark. The fabulous Give A Little Bit, a recent single hit, is the best track and clearly the most commercial. But the haunting Lover Boy and tracks like From Now On are worthy of attention.

Helicon: The Four Seasons, Warner Brothers

The Four Seasons made a series of classic pop records in the Sixties. The team behind the hits was lead singer Frankie Valli, producer Bob Crewe and writer Bob Gaudio. They sold over 60 million records and they've been around for 15 years. Their hirs read like a definitive Golden Hits of the Sixties package: Rag Doll, Walk Like A Man, Let's Hang On, Sherry, and many more. But they survived into the Seventies by utilising their talents within a modern framework. Hits like December '63 and Who Loves You have kept them at the top and Frankic Valli has had a successful solo career as well. On this album, writer Bob Gaudio takes over the production role as well and also plays piano and sings in places. He moulds

the Seasons into a cohesive unit and Valli himself is hardly featured on lead vocals. The music does not suffer, though, and this is a fine record of beautifully-produced, inventive pop for the Seventies. Fabulous arrangements and dazzling harmony work grace the whole album, but standout tracks are the epic single Rhapsody, Let's Get It Right and the boogie number, New York Street Song (No Easy Way).

Come In From The Rain: Captain and Tennille, A&M

With the Carpenters slipping on the middle of the road sales front (their particular niche being filled by Abba these days), their record company A&M are grooming the boy/girl duo Captain and Tennille for superstardom. After a string of ballad hits in America, the couple are about to break in Britain in a big way. Their new album is full of classy ballads, although the single Can't Stop Dancin is a compulsive disco rocker. Tasteful arrangements highlight the talents of the Captain and Tennille and songwriters like Neil Sedaka, Melissa Manchester, ex-Beach Boy Bruce Johnstone and Stevie Wonder have their songs given the full treatment by a talented team of musicians. A very good easy-listening album.

The Best Of The Faces: The Faces, Riva

Rod Stewart's own record company has certainly chosen an opportune time to release this selection of Faces favourites. Rod himself is at his peak as a solo star. Ronnie Wood is now a Rolling Stone and Messrs McLagan and Kenny Jones have just re-formed the old Small Faces with Stevie Marrion. In retrospect, the Faces were never a particularly good band and Stewart used them as a stepping stone to his solo superstardom. They were a goodtime band, rough and raw and a little frayed around the edges, but they produced some good pop in their time. Their version of McCarmey's classic Maybe I'm Amazed still impresses and hits like Stay With Me, Cindy Incidentally and Pool Hall Richard offer good value for money.

Martyn Sutton

The national guide to the top albams on the air, compiled with the assistance of 18 Independent Local Radio stations.

1. (--) Izitso

2 (--) Live At Hollywood Bowl

5. (-) Deceptive Bends:

3. (--) Anytime, Anywhere

↓ (-) Helicon

EWI

The Four - Warner Brothers Seasons

6. (--) Even In The Quietest Moments

7. (--) Some Of My Best Friends Are Songs

8. (-) Greatest Hits

9 (--) Come In From The Rain

(1) Rumours

(*) Best Of The Faces

12 (-) Jennifer Warnes

(-) Hotel California

(--) Unmistakably Lou

15. (7) Love You

16. (-) Indian Summer

17. (--) A Legendary Performer

(-) Charlene

(8) Live Hits

20. (--) This Is Niecy

Island

A&M

Mercury

A&M

Val Doomean Lick Jones

Captain and Tennille 188LFlottrood Mac FaccReca lennifer Warnes Lan Rawk Philly Beach Boxs

Bing Crosby RCACharlene Motoven Polydor Hollies

CBS.

Denicee Williams

Poco

Your chance to win the new Cat Stevens album

in this FREE Radio Guide competition

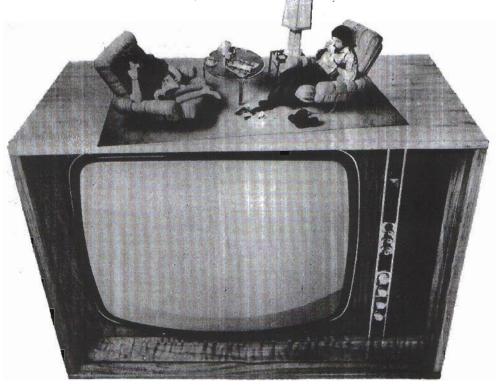
Cat Stevens had his first bit 10 Cours ago with a song called Marth - In / Note Since have a career has had its ups and downs, but his new album *learn*, has shot straight to the top of the airplay chart. We are giving away 10 copies of the album to the witness of the ample. copies of the album to the winners of this simple Radio Coulo con-petition. All you have to do as fell us the partie of the tollow-an single (after Manthe v. Ind. Son.) winch answer in the space provided on the coupon, fill in your name and full address and send your entry to

Kentering, Northants 1 to

album Cat's second bit single was

ADDRESS.

ARE YOU WATCHING TOO MUCH TELEVISION?



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WRITE~II

HIS is the part of Radio Guide where we want listeners to all 19 ILR stations to get together and swap ideas on each and every topic that comes out of your radio. Tell us what you like and what you hate. Tell us what makes you laugh and what makes you weep. Tell us about your local favourites and about the stars you particularly enjoy from the whole wide world of entertainment. We'll pay £2 for the most interesting letter of the month sent to Write-in, Radio Guide, 247 Tottenham Court Road, London WIP OAU.

Move over Nicky

I AM a regular reader of Radio Guide and I wondered what the United Biscuits Network is that you so often mention, where most DJs began their careers. The reason is that my greatest ambition is to be Capital Radio's first female rock disc jockey. I have been on the young DJ spot and if you all wait patiently, you may even hear me take over from Nicky Horne on Your Mother Wouldn't Like It. Rock on, all Radio Guide readers!

Lesley Levenson, Clapham Common London

 UBN is an internal radio station broadcasting to United Biscuits factories. They have their oven disc jockeys, studios and play-list.

Carpenters carp

I ENJOY listening to Radio Forth and I think Radio Guide is a very good magazine. But since you've devoted so much to Sinatra and Elvis recently, how about something on the Carpenters. After all they've been around for eight years now, which is quite a long time in the music business these days

Peter Alexander Edinburgh

Chart bound

PLEASE COULD you sort out a" problem. You tell us how many radio stations we can tune into on the independent nerwork. What I would like to know is: when do the stations broadcast their own Top Thirty? I have written to some of the stations, but with no luck, Raymond Williams

Chester Times of individual chart shows vary. Keep writing to the stations concerned, but be patient. Life in radio is very hectic!

Making waves

WHY DON'T the ILR stations make use of the fact that they have at least two frequencies - one on the medium wave and one on VHF - to broadcast an alternative programme on Saturday afternoons for those who do not want to listen to the sports coverage?

David Baker lpswich Suffolk

Who wins our £2 prize for the most interesting letter of the

● IBA Press Officer replies: The ILR stations are there to provide a service to their listeners who prefer to switch on to either frequency but may have only one available. Also, VHF. gives better reception especially



The Carpenters ... more information for the fans, please

Foreign body

AFTER SEVERAL nights listening to radio signals I think I have solved the mystery of the foreign station first picked up by Michelle Hewitt (January Write-in). At 11 pm a piece of music was played and it cer-tainly sounded as if the pre-senter had said "This is Radio Switzerland." I continued listening and one hour later heard 'Radio Sweden, Stockholm' accompanied by the same piece of music I had heard earlier in the evening.

These signals were broadcast on or around 255 metres, so perhaps Miss Hewirt tuned into Radio Tees (257 m) incorrectly and got the signals mixed. So don't rush off to have your radio serviced, Miss there may not be a fault.

Alan Hirst Barnsley Sth. Yorks.

February Hair Care Competition winners

Ten Radio Guide readers have won a fantastic complete home hair care package in our February "Hay" Competition, and received His 'n' Hers hairdryers from Pifco -- the Ranger 2 dryer for men and the Super Go Girl model — plus a range of Harmony hair care products to suit each winner's hair typs. And the first ten all-correct entries out of the mailbag on the closing date came from: Graham Low, Newbury,

Berkshire, Dorothy Clark-Dewsbury. Wast Yorkshire: David Roast. Chelmsford, Essex: M Peacock, Hexham, Northumberland: Groves, Willenhall, West Midlands; Marion Moore, Harlow, Essex, Lynn Colville, Paisley, Scotland. Jacqueline McGee, Newcastle upon Tyne, Mr J

Tourle, Eastbourne And the answers to the photo quiz were. 1, a 2, a 3, c 4, b

Bottom, Derby, Miss H.

TUNE IN TO SUMMER

This issue of Radio Guide has been designed to set the scene for the whole summer sheed --providing a guide to what's on around Britain in the great outdoors as well as on your favourite ILR stations.

Magazine reading tends to take something of a back seat in all the leisure activities of the sunshine months and so Radio Guide is now signing off for its own summer break until the end of August.

Look out then for the return of Radio Guide in a new and dramatic format, bringing you a bigger and more colourful package of the top personalities in the world of entertainment.

STARSCOPE

GEMINI



SAGITTARIUS

(May 22-June 21) A busy month, but a frustrating one if you are huping to make changes. Try flattery at home and work; it'll make a big difference. work; it'll make a big different You'll pay more attention to sports

CANCER



(Jun. 22-Jul. 22) If looking for the right partner, you could meet soon. You feel anxious

happy, and may not cope with day-to-day living very well. Watch out for a lovely gift or surprise near your birthday.

LEO



(Jul 23-Aug 23) You seem imperious to others, but follow your heart and you wen't go wrong. A link through radio could lead to a new triendship, so long as you're quick on the uptake.

VIRGO



(Aug. 24 Sep. 22) Pulie gestures aren't enough — to get what you want, you must be tough. You get immersed in someone clse's money problems. There's a special link with a Pisces or Scorpio

LIBRA



(Sep. 23-Oct. 23)
You may have to play different to different people, but it's emotionally rewarding. You gain from someone clse's experience; be rusdy to be led. There could be a sleepless spell in mud-lune

SCORPIO



(Oct. 24-Nov. 22) You can inject fire into a dull si-tuation. There could be some resentment at work, with an older person standing in the way of progress. Romantic success is promised, specially with a humorous person

(Nov. 23-Dec. 21)



You face a test this June. Soon you will tackle a new kind of work. Evenings will provide great fun late in the month, when there could be summone new in your life.



Dec 22-Jan 20) You have a couple of great weekends. Try to get away from home. You reach agreement with tomeone who has been homle in the past. Around June 10th-14th you are slightly accident-prone.

AQUARIUS 👩



(Jan. 21-Feb. 18)
Find the right balance between friends and family, or there'll be rows.
Children could be a problem, getting in the way of your own fun. Anything to do with the sea is beneficial.

PISCES



(Feb. 19-Mar. 20)

Things brighten at work. Friendship between pets could lead to a friendship for you, too. Any new romance at this time will be great to start with, but bring problems later. Things heighten at work. Friend-

ARIES



(Mar. 21-Apr. 20)
Greet June with real enthusiasm.
It's a fulfilling time in love and work, and you'll see more of a dear friend.
You are more serious about romaner, but may worry about your parmer's

TAURUS



(Apr. 21-May 21)
Extra cash comes through your own efforts. There could be a special link with America this month. Don't my to change your personality just to suit someone else — be yourself.

Is a home-made demo good enough? ... What's the best line-up? ... How do you start as a songwriter? ... Tune in each month to the showbiz agony column conducted for Radio Guide by Tony Hatch, outspoken panellist of TV's New Faces



I WISH to become a songwriter and would be grateful if you could give me any

Arthur Willis, Highgate, N. London

Wishing won't get you very far — you'll have to get cracking and see if you have what it takes. I can't describe songwriting tech-nique in a sentence. But like any songwriter, you would benefit from studying the form of songs which are already popular and working out what sort of songs you want to write. Keep trying and if you think you've written a good one, don't be afraid to send it off (preferably on tape, with at least a guitar or piano backing) to a music publisher.

PLEASE HELP me. I am in love with the bass guitarist in one of the local groups. are very popular and sometimes travel as much as a hundred miles away to do gigs. And they are out working at least six nights a week. My problem is twofold. I'm mad with jealousy about what he does when he's out with the band and I don't know what will happen to us in the future as he seems to love the group more than me and has no ambition to settle. Yet I love him. What should I do?

Carol-Ann, N.W. England

The only thing you can do really is either accept him as he is and hope that one day circumstances will be different (which they inevitably will). Alternatively, pack him up and find someone with a nice steady nine-to-five job who will see you every night. Only you can decide which solution is best.

WOULD A DEMO made on an ordinary Philips cassette recorder at home with vocals, drum and guitar be all right to send to a record company?

Peter Marsh, Bromsgrove

It would certainly be better than nothing. It would certainly be better than nothing. Many artistes do send in tapes made this easy. But of course it would be better for you if you could somehow afford to have a proper demo made in a studio. If we're talking about your future career, wouldn't it be worth scraping the money together?

I'M A SINGER and I can also play lead guitar reasonably. I'm forming a group and I'd like to know what you consider to be the best line-up, bearing in mind that my friends and I are no Who or 10 cc.

Martin Regan, Lincoln

There is no definite best', but you should start off with a minimum of a drummer and bass guitarist. You can always add more instruments if you feel the sound isn't full enough. Then you could consider a rhythm guitarist, a keyboard player and, if you prefer singing to playing guitar, another lead. But it's quality which matters more than the number of instruments at this stage, so rehearse all you can.

MY SISTER is a fantastic singer. So far she has only sung at school — which she's now left — and mucking about at home. What can we do to encourage her to make sing-ing a career, as she lacks confidence in herself?

Helen Jackson, S. Wales

You could perhaps persuade her to make a demo or audition for some talent shows. But forcing her won't do any good unless she herself wants to - so let her make her own mind up.

MY GROUP and I have made a very successful demo and we're hoping to sign a recording contract within the next few weeks. Two companies have already made offers. What we would like to know is, what is the best deal to get with a contract? The one thing we don't want is to be tied to a company offering us a poor deal if we make it big.

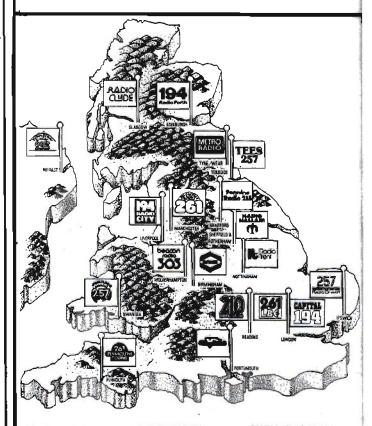
Pete, Essex

Unless you are something really exceptional you will probably find that if you want a recording contract you'll have to go along with the 'standard' contract for a new - usually a one-year contract with options on the part of the company for a further number of years. You get a royalty percentage on your record sales. Naturally, if you do become big business, the company will want to keep you as long as possible. But most record companies I know would in-crease your royalty if that were the case. they have a reputation to keep after all. My main advice is to read your contract carefully and take professional advice before signing.



Whatever your show business prob-lem, drop a line to Ask Hatch, Radia Gulde, 247 Tottenham Court Road, London WIP 6AU. Tony regrets he cannot enter into personal correspon-dence and cannot account responsibility. dence and cannot accept responsibility for unsolicited submissions of manu-scripts, tapes, photographs, etc.

Round Britain Radio Guide



BEACON RADIO 303m 989 kHz and 97.2 vhf sterec Daily 0600-0100 hours

RRMARADIO 261m 1151 kHz and 94.8 vhf stereo 24 hours a day Seven days a week

CAPITAL RADIO 194m 1546 khz 24 hours a day Seven days a week

RADIO CLYDE 261m 1151kHz and 95.1 vhf stereo 24 hours a day Seven days a week

RADIO CITY 194m 1546 kHz and 96.7 vhf stereo 24 hours a day Seven days a week

DOWNTOWN RADIO 293m 1026kHz and 96.0 vhf stere Weekdays: 0600-0100 hours Weekends: 0700-0100

RADIO FORTH 194m 1548 kHz Weekdays: 0600-0100 Veekends: 0700-0100

RADIO HALLAM 194m 1546 kHz and 95.2 and 95.9 vhf stereo

Weekdays: 0455-0100 Saturday: 0455-0300 Sunday: 0658-0100

LBC 261 26 m 1151 kHz and 97.3 vhf stereo 24 hour news service Seven days a week

METRO RADIO 261m 1151 kHz and 97 Ovhf stereo Weekdays: 0500-020U hours Saturday: 0600-0200 Sunday: 0700-0100

RADIO GRWELL 257m 1169 KHz and 97 1 vhf stereo Weekdays: 0600-2400 Saturday: 0600-2400 Sunday: 0800-2400

PENNINE RADIO 235m 1277 kHz and 96.0 vhl stereo Weekdays 0600-0100 hours Saturday, 0600-0200 Sunday: 0700-0100

PICCADILLY RADIO 261m 1151kHz and 97 Ovhf stereo 24 hours a day Seven days a week

PLYMOUTH SOUND 261m 1151 kHz and 96.0 vhf stereo Daily: 0600-2400 hours

SWANSEA SOUND 257m 1169kHz and 95.1, whi stereo Weekdays: 0550-2400 hours Saturday: 0547-2400 Sunday: 0758-2200

RADIO TEES 257m 1169kHz and 95.0vhf stereo Weekdays: 0600-2400 Friday: 0800-0100 Saturday: 0600-0100 Sunday: 0700-2400

RADIO 210 THAMES VALLEY 210m 1410kHz and 97.0vhf stered Seven days a week 0600-0003

HADIO TRENT 301m 998 kHz and 96.2 vhf stereo Weekdays: 0530-2400 hours Saturday: 0530-2400 Sunday: 0700-2400

RADIO VICTORY 257m 1169kHz and 95.0vhf stereo Weekdays: 0500-0100 Saturday: 0600-0100 Sunday: 0700-2400

261 m 1151kHz 94.8/MHz vhf stereo



WEEKDAYS

0200 **Terry Griffiths Night** Shift

(0100 Mondays) For night workers, including regular calls to the public services, information, sports news and phone-in on Birmingham 359 4011.

0600 Los Ross

Time checks, weather, traffic reports, what's on, racing tips and music.

0800 News Round-up

1000 Ed Doolan

> Music, competitions, guests and recipes. 1245 Sport.

1300 News Round-up

1400 Nicky Steele (Mike Hollis will host the show white Nicky is on holiday on

June 16, 17, 20-24). Music, racing results and traffic information. 1500 Tradio on Birmingham 359 4011.

1800 News Round-up

1815 Sports Round-up

1830 Birmingham 359 4011 Phone-in on items in

the news. 2000 Robin Valk

Rock music, with news, views and interviews.

2300 Late Night Show Easy-listening music. films, competitions with Dave Jamieson.



Phone-in Programmes

Weekdays, between 1830 and 2000. Dial Birmingham 359 4011 and express your views on items in the news. and again on Sundays from 1700 to 1830 and from 2200 to midnight. For record dedications and information, write to: BRMB Radio, PO Box 555, Birmingham, B6 4BX.



Hollis fills in while Nicky Steele is away. Weekdays, at 1400, and 0600 on Saturdays



Late birds stay up with Dave Jamieson (weekdays, 2300) and go classical on Sundays

SATURDAY

Night Shift

For night workers, including regular calls to the public services, information, sports news and phone-in on Birmingham 359 4011.

0600 Mike Hollis

Music, travel, leisure and sport.

0800 News Round-up

1000 Nicky Steele Music, wedding

dedications, leisure activities and what's on.

1300 News Round-up

1400 **Tony Butler** Music and sport with BRMB's sports editor. 1900 Black Music is Erskine T

All the best in black music.

2200 John Russell Variety of late-night music for easy listening.

SUNDAY

0200 Jazz in the Night With John Milton Whatmore.

0600 **Brian Savin** Music, travel, leisure and sport.

0800 News Round-up

1000 Les Ross The family request programme. 1000-1100 Two-way link with the Birmingham Hospital Broadcasting Network.

1400 BRMB's Country Jamboree With Brian Savin Brian Savin's selection of

the best in country and western together with news of concerts and local artists.

1700 Sunday Edition Phone Sue Barker on Birmingham 359 4011 and air your views on today's topic.

1830 Sounds Classical Light classical music with Dave Jamieson.

2030 Geet Mala Asian music, what's on and community information presented in Hindustani by Taj Hasnain.

2200 Open Line John Austen invites listeners to call in with spiritual and personal problems.

Radio Trent:

WEEKDA'S — 3555 Breaklast Stoow 1990 Mid-Morning on Trent 1280 Newbreak 11840 Afternoon 3how 1730 Newsdreak 16830 (Mau. Thurs.) Talkback 1830 (Fri.) Trent Sport 1990 (99). 3 Talkback 2000 Munic Radio 2400 (Closedown NoTURDAY — 985 Yeter Wagstaff 1000 Lee Gross; 1800 Saturaky Nasri J00 Sports Roundayn 730 Peter Wagstaff 1878 Liew Perbrimance 1930 (Shis Baird 2800 Closedown

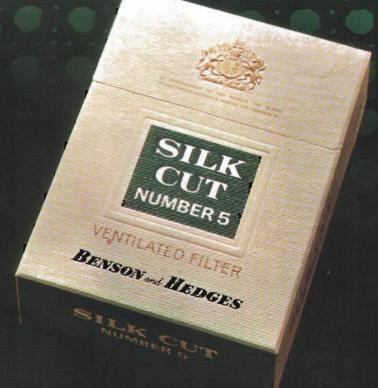
SUNDAY — 1970 Fine Hill 1000 Lee: Great 1400 letter Wagstaff 1700 Bits of Westerday 2000 Chris Baird 2400 Closed own.

Radio Beacon:

WEEKDAYS - 0600 Chris Harper 0900 Mark

Williams 1200 George Perguson 1500 Mike Bater 1900 Fusite 2100 Mick Wright 0000 Claedown. SMT/IRBDAY — 0600 Dover Owen 1000 George Perguson 1400 Claedown Patro 1800 Serves Mick 1900 George Perguson 1400 Claedown 1900 Mick 1900 George SUN-1204 — 0600 Plasw Owen 1000 Kids Stoff Octuber 1900 Mick Stoff Octuber 1900 Mick Stoff Octuber 1900 Mick 190

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